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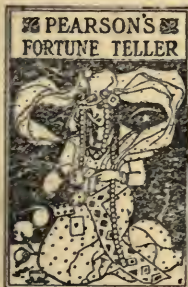
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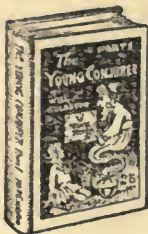
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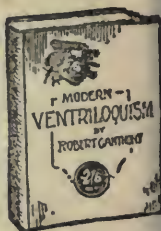
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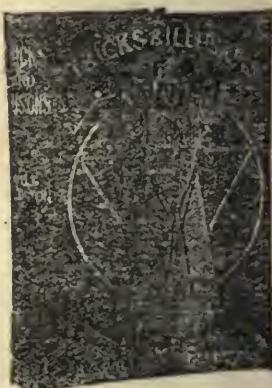
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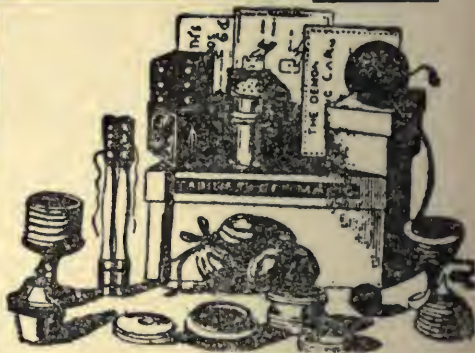
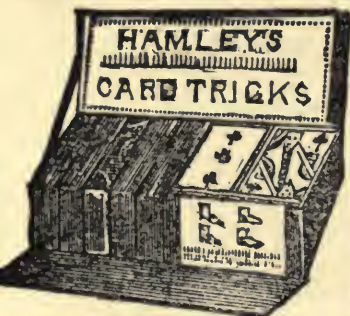
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AND YOUNG PEOPLE

EDITED BY

E. M. BAKER

LONDON

C. ARTHUR PEARSON, LIMITED
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<i>First Published</i>	.	.	.	1912
<i>Reprinted</i>	.	.	.	1918
<i>Reprinted</i>	.	.	.	1920
<i>Reprinted</i>	.	.	.	1922

Printed in Great Britain at
The Mayflower Press, Plymouth, William Brendon & Son, Ltd.

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INDOOR GAMES

CHAPTER I

Indoor Games for a Wet Day

Puss in the Corner.

IF it is a wet day, and you cannot play in the garden or go for a walk, the next best thing is to have a good romp indoors. "Puss in the Corner" is a splendid indoor game. One player, who is "Puss," stands in the middle of the room, while the others each take possession of a corner. No player must keep possession of his or her corner for more than twenty seconds at a time. The game begins by one of the players beckoning to another to change places. While they are changing, Puss makes a rush for one of the unoccupied corners. If she succeeds in getting to the corner first, the player who is left out takes her place.

Hen and Chickens.

In this game one of the players represents a fox, and another a hen with a large brood of chickens. The fox is hungry, and is anxious to secure one of the chickens for his supper, but the hen ruffles up her feathers, spreads her wings, and makes a desperate effort to protect her brood, who all cluster behind her holding each other's tails or skirts by both hands. But the fox is determined, and the poor hen has a hard fight, her frightened brood swaying from side to side with every movement of her outspread wings. If the fox is successful, the chicken who is caught becomes the new fox, and the old fox becomes the new hen.

Hide and Seek.

Hide and Seek is a game that will remain prime favourite as long as youth and high spirits last. The players divide into sides, and one half hide themselves away in any available nook or corner. At a given signal the search begins, the game being for the players who are in hiding to get home before they are found and caught by any one of the opposite side. Instead of a signal being given them, the opposite side, or hunters, are sometimes told they can begin to search after they have counted up to a hundred. This is really the better way, as a sharp hunter can tell from the sound of the signal the whereabouts of the players in hiding.

I Spy.

As in Hide and Seek, the players first of all divide into sides. Only, in "I Spy" the hiding side have to remain hidden until they are discovered by the hunters, and instead of dodging, or being caught, it is they who have to catch the hunters, giving chase directly they are discovered, and the hunter cries, "I spy, Willie," or Elsie, or whoever it may happen to be. If the hunter makes a mistake and calls the wrong person, the player does not move. It is best to decide before you commence the game just how many people are to be caught for the "hunters" to win the game. For instance, if the number decided upon is four, and four are caught, then the same side hide again; but if only two or three are caught the seekers have won, and it is they who hide next time.

Chevy, or Prisoner's Base.

After sides have been formed, either a chalk or a string line should be drawn across the middle of the room. On each side of this line a camp is formed, also a place for prisoners. The game is started by one side running to the boundary line and calling "Chevy." Directly they hear this signal the opposite side give chase. For the sake

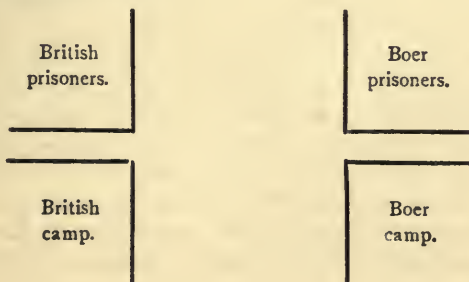
of clearness we will call one side the "British," and the other the "Boers." As it was the Boers who called "Chevy," it is the British who are giving chase. If they succeed in catching any of the Boers before they reach the Boer camp, they take them prisoners, carrying them off.

The Boers dodge, and duck, and run in all directions. Many of them are caught, and are immediately taken away to the place which the British have reserved for their prisoners. Others are more artful, and under the pretence of being thoroughly exhausted with running lure some of the British near the Boer camp in order that they may turn swiftly round and catch them before they have time to escape over the boundary line.

Directly a man is taken prisoner, he calls out "Rescue," and one of his side immediately starts out to try and rescue him. As he is generally well guarded by the enemy his rescue is a difficult matter, although he has only to be touched by one of his own side in order to be released.

When a side becomes weaker, and there are only a few men left to guard the prisoners, the stronger side can sometimes manage to release three or four of their men at one time.

Directly a camp is left undefended, the opposite side steps in, and claims the game. But if you start pretty evenly divided, this seldom happens, a constant exchange of prisoners taking place, and the game remaining at the highest pitch of excitement from beginning to end. The field is arranged thus :—



The Enchanted Ground.

A boundary line must be drawn across the middle of the room. On this line one of the players takes up his position, telling the others that the ground upon which he stands is enchanted, and that if he catches any one while they are upon it, the enchantment will pass into the person caught, and he will be compelled to stay and help him catch any others who venture within its spell. In spite of this threat the players are continually crossing and recrossing the room, until when about half their number are caught, the fun becomes fast and furious. The player who is last caught wins the game.

Follow my Leader.

This is a grand game ; especially if the leader has original ideas, and is a clever acrobat. The leader's every action—no matter how difficult, or how absurd—must be copied minutely by the other players. Otherwise, forfeits.

Tug of War.

In "Tug of War," the sides should be chosen as evenly as possible. A chalk line is then drawn across the middle of the room, and a rope provided. An ordinary skipping rope will do, but it must be one that has not had much wear, because if it were to break suddenly some of the players might be seriously hurt. Each side chooses a captain, who heads the line, and cheers his men on. On the word being given, the players start pulling with all their might and main ; each side trying to pull the captain of the opposite side over the line. After each tug the captain of the losing side takes his place at the bottom of the line ; another captain is chosen in his place, and the war continues. If the same side loses three times in succession the sides are chosen again ; because, although the numbers may be even, the strength is more on one side than

on the other, and it is much better sport when the sides are almost equal.

Nursery Football.

Football can be made grandly exciting in the nursery if played in a realistic way, as is possible if you follow these directions. Take an ordinary hen's egg and blow it, by making a small hole at each end and blowing through one hole until all the inside of the egg has been forced into a cup at the opposite end. When this has been done, paint the empty shell as nearly leather-colour as possible with water-colours. When it is dry draw with pen and ink the sections and lacing so as to make it look as much as possible like a real football. Now erect your goal-posts. Four stools will answer the purpose quite well, or even chairs, although the latter are apt to get rather in the way. As in ordinary football the players divide into sides, the object of the game being to get as many goals as possible. The ball (or rather egg-shell) is blown across the floor by means of palm-leaf fans. Great care must be taken not to tread upon the ball in the excitement of the game. As this often happens when a large number are playing, it is sometimes better to arrange the goals at both ends of a long table, on either side of which the players seat themselves. The ball is placed in the centre of the field (or table), and chance decides which side shall first put it into play. This is done by the whole team, or by one or more players chosen by the captain, the ball being blown toward their opponents' goal. As each side can only blow once at a time, the opposing side then takes its turn, and the football is thus continually blown backwards and forwards until one side sends it through its opponent's goal. The score is carefully kept by the umpire, the ball being returned to the centre after each fresh goal.

Air Ball.

Air Ball, or, as it is sometimes called, "Indoor Tennis," is a splendid game for a wet day. In the place of a net,

a string is stretched across the middle of the room. The players arrange themselves on either side, and the air ball is thrown into the air, each side tossing it backwards and forwards over the net by means of palm-leaf fans. If it falls into a camp the opposing side score six. The game can also be played over the table if the players wish, only then a more elaborate score should be arranged, and the balls used should be smaller than the ordinary large coloured ones.

CHAPTER II

Games that can be Played Alone

Games with Dolls.

SHOPS.

A DOLL is almost always good company. She only speaks when spoken to, and is always ready to play any game you please. Among the games that can be played with dolls are Shops, Marbles, Ninenins, School, and Stories.

In Shops it is best for you to be the shopkeeper and the dolls the customers. The shop must be arranged first. It can contain anything you fancy, but some shops are much easier to prepare for than others. If you decide to keep a grocer's you must persuade mother or nurse to give you some biscuits (wafers or A B C biscuits are the best), some rice, tapioca, or sago (all of which are good because they do not crumble or make any mess), and a few empty jars which you can fill with imaginary pickles or jam. When we were little we always collected ripe seeds from nasturtiums, poppies, and other plants, which we kept in boxes ready to be transformed into jam, pickles, or sweets whenever we played Shops. If you keep a grocer's you must have scales; you can easily make some that will answer every purpose with thin cardboard, balanced over a book or a small table from your doll's house.

The furniture from your doll's house would do beautifully for a furnishing depot. Or you can play at having a furnished house to let, and take the dolls one by one over your doll's house.

If you would like to keep a millinery establishment, you

must have an assortment of dolls' hats, trimmed and untrimmed, and a box full of ribbons and artificial flowers ready for trimming. Some of the dolls who come to buy might be very fussy, and insist on trying on every hat, and then declare that they cannot find one to suit them.

When serving you must be very polite to the dolls who come to buy, calling them "Madam," and expressing your very deep regret when you do not happen to have what they want.

SCHOOL.

For this game the dolls must be arranged on chairs in a straight row. You will be the teacher, and must give them lessons, setting them sums, and asking them questions which they must answer. If a doll does not sit up properly she must be stood in the corner or sent out of the class. Some of the dolls will answer better than others ; the brightest doll must be put at the top of the class, and the dunce at the bottom. A very good plan when playing "School" with dolls is to have ready a list of questions and answers, then if you are not quite certain about the answers without looking at the paper, you can answer the question first and then look to see if your answer was correct. This way of playing is much fairer, because then each doll gets the same chance of answering correctly, and of course some of the answers will be known to you, although not all.

The Nursery Beach.

At the seaside it is always great fun to build sand-castles, and to erect mountains and forts on the beach. How we miss it all when the holidays are over and we are obliged to come home ! And how often we wish that we had sand in the garden or in the nursery, and could build forts and castles in our play-hours ! A little friend of mine wished this so much that her parents got some sand and made her what they call a "Nursery Beach." It is really nothing but a large deep tray half filled with soft silver sand. This tray is placed upon the table or on the ground,

and the child plays with it, building castles and houses just the same as she would if it were a real beach with the sea only a few yards away. Sometimes she has a little water to make the sand firmer, and sometimes she traces patterns without the aid of water, and builds all sorts of quaint little houses. Of course, she is always very careful not to let any of the sand get on to the table or floor, because she knows that if she makes a mess with it she will not be allowed to play with it again ; but as the tray is very deep there is really very little danger of this.

CHAPTER III

Sunday Games

MANY families object to games of any kind being played on Sunday. But in homes where Sunday games and occupations are allowed the following suggestions may prove useful.

Bible Names.

This game is really the same as Simple Acrostics, only instead of using ordinary words, names of people and places are chosen from the Bible. For instance, we will suppose that Abraham is the word chosen. The players are all provided with pieces of paper and pencils, and are requested to write the letters forming Abraham on one side of the paper, thus—

A
B
R
A
H
A
M

The leader of the game then gives the time-limit in which the players have to find a Bible name beginning with each of the letters forming Abraham's name, thus—

Ananias.
Benjamin.
Rebecca.
Adam.
Hezekiah.
Absolom.
Mary.

Another way of playing this game is to provide each player with a Bible, and after the name has been written, tell them to search their Bibles to find a short text beginning with each letter. For instance, suppose the man given to have been Isaac, the following texts might be written after each letter of his name :

“ I will arise, and go unto my Father.”

“ Seek, and ye shall find.”

“ Ask, and ye shall receive.”

“ Arise, take up thy bed, and walk.”

“ Come unto Me, all ye that labour and are heavy laden, and I will give you rest.”

Hymnal Quotations.

After all the players have been provided with pieces of paper and pencils, they each write a line from a well-known hymn. It need not be the first verse of a hymn, or the last, but may be taken from any part of the hymn that occurs to the player. The papers are then folded, and after being well shuffled, are redistributed, so that each player gets some one else's paper. The players are then requested to write the verse in which the line given them occurs.

This game can be played equally as well without paper and pencils. The players all sit round the fire in a circle, and one player commences the game by quoting any line from a favourite hymn. The next player must repeat the next line, and so on till the verse is finished. The next player may either go on with the next verse or commence a fresh hymn. For instance, if the first player quotes—

“ There is a green hill far away,”

The second player must continue—

“ Without a city wall,”

The next—

“ Where the dear Lord was crucified ;”

And the next—

“ Who died to save us all.”

The fifth player may either continue the hymn, or start afresh with a line from his own particular favourite.

Bible Pictures.

In almost all the Sunday Magazines will be found a number of Bible picture-puzzles. These might be cut out and pasted on cardboard. Many a pleasant hour might be spent by finding the solution to these puzzles. Or they might be cut up, and the pieces distributed amongst the players, the player who first arranges the pieces so as to make a complete picture carrying off the honours of the game.

Coloured Texts.

For this each player will have to be provided with a box of paints and a piece of cardboard on which has been inscribed a text. One hour is given, in which each player illuminates the text provided as fancy may dictate.

In many families fairy tales and ordinary story-books are not allowed on Sundays ; but there are a number of very interesting books suitable for Sunday reading, a few of which I mention here :—

The Child's Bible.

The Pilgrim's Progress	By John Bunyan.
Jessica's First Prayer	„ Hesba Stretton.
Ministering Children	„ Mrs. Charlesworth.
The Child's Book of Saints.....	„ William Canton.
The Story of a Short Life	„ Mrs. Ewing.
The Child's Life of Christ	„ Dean Farrar.
The Book of Golden Deeds	„ Miss Yonge.
Parables from Nature	„ Mrs. Gatty.
The Prince of the House of David	„ J. H. Ingraham.
A Book of Worthies	„ Miss Yonge.
Jesus, the Carpenter of Nazareth	„ Robert Bird.
Joseph the Dreamer	„ „
Stories of the Saints	„ Mrs. Molesworth.
Stories in Illustration of the Lord's	
Prayer	„ „

Joan the Maid	By Mrs. Charles.
Kitty Trevelyan	„ „
Martyrs and Saints of the First Twelve Centuries	„ „
The Chronicles of the Schonberg- Cotta Family	„ „
Stories from the Bible	„ Rev. A. J. Church.
Last Days of Jerusalem	„ „
Darkness and Dawn	„ Dean Farrar.
Sunday Book of Poetry for Chil- dren	„ Mrs. Alexander.
The Little Lives of the Saints ..	„ Rev. P. Dearmer.
Line upon Line.....	„ Mrs. Mortimer.
The Peep of Day	„ „
Christie's Old Organ	„ Hesba Stretton.
Little Meg's Children.....	„ „
Bede's Charity	„ „
Pilgrim Street	„ „
Froggy's Little Brother	„ " Brenda."
Her Bennie	„ Silas K. Hocking.
Tales from St. Paul's.....	„ Mrs. Frewen Lord.
Tales from Westminster Abbey	„ „
Sunday Echoes	„ Mrs. Carey Brock.
Talking to the Children	„ Alexander Macleod.

CHAPTER IV

Games for Christmas and Birthday Parties

Silence.

THIS is really another way of playing "Blind-man's Buff," and is, I think, much greater fun. After the player chosen for blind-man has been blindfolded, the other players all take up positions in different parts of the room, and remain perfectly still and silent. The blind-man then gropes his way round the room, feeling on chairs and under tables, until he succeeds in touching some one. As there is (or ought to be) perfect silence in the room, the person caught is almost afraid to breathe, lest he reveal his identity. If the blind-man guesses correctly, his captive takes his place. After each fresh player is blindfolded one minute is allowed, in which all the players seek new hiding-places in different parts of the room.

A Spoonful of Fun.

Sometimes, instead of feeling with his hands in order to discover who it is that he has caught, the blind-man is given a large spoon which he uses as a wand. As in "Silence," the players must all remain perfectly still. Directly he succeeds in finding some one, the blindfolded player tries, by deftly touching him here and there with the spoon, to discover who it is. As it is much easier than anybody who has not tried can possibly imagine to discover the identity of a person by spoon-touching, it is best for the unblindfolded players to try and disguise themselves as much as possible. Some might stand on tiptoe to make themselves appear taller, others tie handkerchiefs

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round their necks or wrap themselves up in shawls ; and the boys might remove their tell-tale collars or put on their overcoats.

Tinkle Tinkle.

In this game all the players are blindfolded except one, whom it is their object to catch. The unblindfolded player must carry a little bell which tinkles with every movement of the body, thus revealing his or her whereabouts to the other players, who are all making frantic efforts to catch the holder of the bell.

Animals

This is another version of " Blind-man's Buff." All the players except the blind-man station themselves in different parts of the room. The blindfolded player then feels his way round the room until he touches somebody. The player who is touched must immediately give an imitation of the noise made by some animal—a donkey, cat, dog, cow, pig, etc., repeating it three times if requested. The blind-man must guess the name of his prisoner by the voice. If he is successful, the person named becomes blind-man ; if unsuccessful, the blind-man must release his prisoner and try again.

Steps.

The blindfolded player is placed in the middle of the room, and the other players all place themselves at various distances round him. The blind-man is then told how many steps he must take in order to be able to touch a certain player. This game does, I know, sound rather simple in writing ; but try it, and you will find that it is not so easy as you imagine. It will also have the effect of making the dulllest party lively, because the blind-man makes such absurd mistakes as to the direction and length of steps that he has to take,

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Shadow Buff

A splendid game, and one specially suitable for a large party. A sheet or white tablecloth is first of all stretched across the room, and on a table behind it is placed a bright lamp. All the other lights in the room are then extinguished, and one of the players takes a seat upon a low stool midway between the lamp and the sheet. The other players endeavour to disguise themselves as much as possible, by distorting their features, rumpling their hair, wearing wigs, false noses, etc., and pass one by one behind the player seated on the stool. Their shadows are thus thrown upon the sheet. The aim of the seated player is to guess the identity of the shadows as they pass before him; and the aim of the others is to endeavour by every means in their power to keep him from recognising them. As may be imagined, the task of the single player is not an easy one, the distorted shadows being vastly different from the originals as seen before the lights were extinguished.

The Donkey's Tail.

A good-sized donkey without a tail is first of all cut out of brown paper and fastened to the wall. The tail is then cut out separately, and a hat-pin is stuck through one end. The players arrange themselves in a line some little distance from the wall, and the fun begins. Each player must, in turn, advance with closed eyes towards the donkey, and, still keeping his eyes tightly shut, fasten the tail in what he believes to be the right position. When, amidst much laughter, he is told to open his eyes, he finds that he has very carefully fastened the tail to the tip of the donkey's ear, or on the side of his nose.

Neighbours.

This is a very lively game, and one specially useful in an emergency, for it can be played without preparation of any kind. Arrange as many chairs as there are players in the form of a circle. When this has been done the

party must divide into sides, one side being blindfolded and taking possession of the chairs in such a way that each has a vacant chair at his right hand. The other side must then move silently into the middle of the circle, and at a given signal they must all mysteriously and noiselessly seat themselves in the vacant chairs. At the word "sing" the unblindfolded players must all start singing. A well-known tune may be arranged beforehand, or they may all sing anything that happens to occur to them at the time. All endeavour to disguise their voices as much as possible. The blindfolded players must listen attentively, the object of each being to guess correctly who his singing right-hand neighbour is. Those whose guesses are correct have their bandages removed, and change places with their singing neighbours. The unsuccessful guessers must try again. One guess only is allowed each time.

Hunt the Ring.

This game is very similar to " Hunt the Slipper," only, instead of a shoe, either a ring or small key is used. In order to prevent it from becoming lost among the clothes of the players, it is best to thread a long piece of string through it with a knot tied at both ends. When the players are all seated, the ring is passed from one to the other along this string, the object of the odd player being to discover in whose possession it is, and to stop it in its progress along the string. This he does by carefully studying the expression on the faces of the seated players.

Magic Music.

One of the players is sent out of the room, and in his absence the other players decide upon some task that he must do on his return. He is summoned by magic music, which may proceed either from the piano or from the rattling of fire-tongs, or any articles that will produce a variety of sounds varying from very loud to pianissimo. For instance, we will suppose the company to decide that

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on his return the player who is outside must take a book from the table, and place it in a certain lady's lap. When he first enters the room the music will be almost deafening. He walks towards the table, and the music becomes softer. Suddenly, changing his mind, he turns round and commences to walk in another direction. The music becomes loud again, thus telling him that the direction he took on first entering the room was the correct one. He turns again towards the table, and the music becomes much softer. Looking down at the objects on the table, he sees a whistle, a book, a number of cards, and an apple. The music is still very soft. He is expected to take something from the table ; but what ? He picks up the apple. The music becomes louder. The apple is replaced, and he picks up the book. The music becomes very soft indeed. He is now puzzled as to what he is to do with the book. Several of the company stretch out their hands, and he places the book in one of them. The music becomes deafening, thus telling him that his action was altogether wrong. A lady is seated on the sofa. He advances towards her, and the music becomes so faint as to be scarcely audible. She smiles. He holds the book towards her, and finally places it in her lap. The music ceases entirely, and he knows that his arduous task is accomplished. The other players go out of the room in turn, until each one has had a task given him, or the game is changed.

Hot and Cold.

This game is very similar to " Magic Music," only, instead of learning whether he is right or wrong by the aid of music, the player is directed by words ; when he is near the object he is told that he is warm, hot, burning ; as he gets farther and farther away from it he is told that he is only lukewarm, then cold, icy cold, freezing, etc.

Musical Chairs.

For this game a line of chairs, in number one less than there are players, must be arranged in a row down the middle of the room, so that, although side by side, they face alternately in different directions. One player then seats herself at the piano, and commences to play a lively tune. The rest form into a line, and move round the chairs single file, in time to the music. They continue marching until the pianist ceases to play, and then all scramble for a seat. As there is one seat short one player is bound to be left out. He is called upon for a forfeit, and retires from the game. One of the chairs is then taken away, and the game continues until all save one are "out," that one being the winner. A clever pianist will often cause much fun by ceasing to play when least expected to do so, or by playing what some unwary player imagines to be final chords. If any one sits down before the music has actually stopped he has to pay a forfeit.

Nuts in May.

For this game sides are chosen. A line is then drawn across the middle of the room. The players arrange themselves in two rows, one on either side of the line, facing one another. The game is begun by one row advancing towards the other with joined hands, singing—

"Here we come gathering nuts in May, nuts in May, nuts in May,

Here we come gathering nuts in May, on a cold and frosty morning."

Then they retreat, and the opposite side advances, singing in reply—

"Pray, who will you gather for nuts in May, nuts in May, nuts in May ?

Pray who will you gather for nuts in May, on a cold and frosty morning ?

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The first row then settles upon some player on the opposite side, and again advances, singing—

“ We’ll gather Edie for nuts in May, nuts in May, nuts in May,

We’ll gather Edie for nuts in May, on a cold and frosty morning.”

The other then sings—

“ Pray, who will you send to fetch her away, fetch her away, fetch her away?

Pray, who will you send to fetch her away, on a cold and frosty morning? ”

After deciding which player they will send, the opposite side answer—

“ We’re sending Ernest to fetch her away, fetch her away, fetch her away,

We’re sending Ernest to fetch her away, on a cold and frosty morning.”

Edie must then stand on one side of the line, and Ernest on the other, each one trying to pull the other over it. If Ernest wins, Edie has to join his row, and the singing begins again. If Edie succeeds in pulling Ernest over to her side, he must join her party.

Hissing and Clapping.

As many chairs as there are players must be arranged down the middle of the room. The ladies then all sit down so that each has a vacant chair next her, and the gentlemen retire from the room. During their absence the ladies all decide which particular gentleman is to occupy the vacant chair next her, and the gentlemen are summoned in turn. On entering the room the gentleman must walk straight to the chair next the lady whom he imagines to have chosen him, and sit down. If he has guessed correctly he is loudly clapped by all the ladies present, and another gentleman is called in. But if he makes a mistake, and sits down on the wrong chair, he is hissed so vehe-

mently that he is only too glad to escape from the room. Another player is called in, and the process is repeated, until finally all the gentlemen have guessed correctly, and all the vacant chairs are occupied.

Caterpillar.

As many chairs as there are players must be arranged in a circle in the middle of the room. All the players except one seat themselves, the odd player standing in the middle of the circle. When all the rest are settled the odd player endeavours to sit down on the vacant chair. This the other players try to prevent by moving first in one direction and then in another, so that at one moment the vacant chair is almost within touch of the player, and the next at the opposite side of the circle. If the players move from chair to chair quickly it will be some time before the odd player is able to secure a seat. But when at last success crowns his efforts, he is rewarded by seeing either his right or left-hand neighbour take his place. It is always best to decide this point beforehand, otherwise a discussion might arise.

The Topsy-Turvy Concert.

It is best to make some slight preparation for this game beforehand. The performers, who should be all about the same height, must learn by heart some song with a catchy chorus. On the night of the performance a sheet must be stretched across the room, so that when they are standing behind it only the heads of the performers can be seen by the audience. Before taking up their positions behind this sheet the performers place stockings on their arms and boots on their hands. At a given signal they all start singing. During the first verse they keep their hands and arms carefully hidden, but at the commencement of the chorus the singers all stoop down so that their heads disappear from view, and thrust up their arms and wave them about in time to the music, the effect being that of

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a row of people standing on their heads. At the commencement of the second verse their supposed feet disappear, and their faces are seen again; but each chorus is sung while they seem to be standing on their heads.

The Ship's Alphabet.

A captain is chosen, and the rest of the players all seat themselves in a straight row. The captain then approaches the first one and asks abruptly, "The name of the letter?" The player to whom the question is put must reply before the captain counts ten. The first letter given must always be A. All questions then put must be answered with a word beginning with A. The player who is next asked the name of the letter must answer B, then C, and so on. For example:—

Captain.—"The name of the letter?"

First Player.—"A."

Captain.—"The name of the ship?"

Second Player.—"Alec."

Captain.—"The name of the captain?"

Third Player.—"Arthur."

Captain.—"The name of the cargo?"

Fourth Player.—"Apples."

Captain.—"The port she came from?"

Fifth Player.—"Amsterdam."

Captain.—"The place she is bound for?"

Sixth Player.—"Agra."

Captain.—"The name of the letter?"

Seventh Player.—"B."

And so on.

The fun of the game lies in the ability and sternness of the captain. If he is very sharp he can drive every idea from the head of the player whom he is addressing. If he gets no reply by the time he has counted ten, he passes on to the next player, and the next, until he gets an answer. The answers given must be sensible—that is to say, it would not do for a player to give "amiability"

for the name of the cargo. For every mistake or failure to reply the captain demands a forfeit ; but he does not collect the forfeits until the end of the game, as so much of the fun depends on the sharpness with which it is played.

Bingo.

This is a very old country game. The players all form an arch and march round singing—

“ There was a farmer had a dog,
His name was Bobby Bingo O.

B I N G O,

B I N G O,

B I N G O,

And Bingo was his name O ! ”

At the end of the verse they separate, the girls running off in all directions, and the boys trying to catch them. When all the girls are caught the boys march round singing the rhyme again. At the end of the second verse the boys run away, and it is the girls who give chase. When all are captured, the boys are placed in the centre of the circle and the girls run round.

Looby Looby.

Another old country game, in which the players all dance round in a circle, apparently with no other purpose but that of exercising their limbs. In this game all the players must do the actions suggested by the rhyme, which is as follows:—

“ Here we dance, looby, looby,
Here we dance, looby, light,
Here we dance, looby, looby,
All on a Saturday night.”

Then, letting go of hands, they sing—

“ Put your right hands in,
Put your right hands out,
Shake them and shake them a little,
And turn yourselves about.”

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The chorus is then repeated, all running round as before. As it would take too long to give each verse separately, I will only give the first lines of the remaining four verses—

- (2) Put your left hands in.
- (3) Put your right feet in.
- (4) Put your left feet in.
- (5) Put your noddles in.

The Mulberry Bush.

This game is played in the same way as "Looby Looby," only different words are used, and the actions are different. Joining hands and forming a ring, the players all dance round, singing—

"Here we go round the mulberry bush, the mulberry bush,
the mulberry bush,
Here we go round the mulberry bush,
On a fine and frosty morning."

Then, letting go of hands, they sing—

"This is the way we wash our clothes, wash our clothes,
wash our clothes,
This is the way we wash our clothes,
On a fine and frosty morning."

As they sing they imitate the action of the hands in washing. The chorus and dance round is repeated after each verse. The other verses are—

- (2) This is the way we iron our clothes.
- (3) This is the way we wash our face.
- (4) This is the way we comb our hair.
- (5) This is the way we go to school.
- (6) This is the way we learn to read.
- (7) This is the way we learn to sew.
- (8) This is the way we come from school.

The actions of ironing, washing, combing, walking, reading, and sewing must accompany each verse in the right order

Kitchen Utensils.

All the players except one—the leader of the game—draw their chairs into a circle. The leader then gives to each the name of some kitchen utensil, or article used in cooking, such as saucepan or knife machine. He then goes into the middle of the room with a bunched-up handkerchief, which he throws at some one, at the same time calling out the name of his or her kitchen utensil three times before the astonished player can say it once. When played briskly and sharply this game is splendid fun. The leader should endeavour to ascertain the exact position of some unsuspecting player, and then, standing with his back to the player, as if about to throw the handkerchief at some one on the opposite side of the circle, twist suddenly round, or throw the handkerchief over his head. The player at whom the handkerchief is thrown will, in all probability, be so astonished that for a few moments his powers of speech and memory will completely desert him. After paying a forfeit he must change places with the player in the middle.

Hold Fast ! Let Go !

For this game the company must divide themselves into parties with four in each group, and one odd player who must issue commands and lead the game. Each party of four must hold a handkerchief corner-wise, one player at each corner. The leader of the game then takes up his position in the middle of the room, from which he issues his commands in sharp, quick, decisive tones. When he shouts "Let go !" the players must all hold tightly on to the handkerchief. And when, almost with the same breath, he calls "Hold fast !" they must drop it as if it burnt the tips of their fingers. The fun of the game lies in the leader issuing his commands so rapidly one on top of the other that the players become bewildered. The players who make a mistake retire from the game, until finally only one party of four is left.

Fly Away.

Another bewildering game. One player, who is seated on a stool or low chair, must place the first finger of her right hand on her knee. The other players all crowd round her, each one placing a finger close to hers. When all are settled the leader raises her finger suddenly, saying, "Fly away." If she mentions something (such as a bird, a bat, butterfly, a feather, or a kite) that has the power of flying, the others must all raise their fingers. But if she mentions something that cannot fly, such as a book or a train, no notice must be taken. If a player makes a mistake he must pay a forfeit or retire from the game. It frequently happens that when one player makes a mistake, several others do so at the same time.

The Sergeant.

One player represents the Sergeant, and the others the soldiers, whom he is supposed to be drilling. When the Sergeant says "Do this," all the players must imitate him. But when he says "Do that," they must take no notice.

If a soldier makes a mistake he has to pay a forfeit, and takes the Sergeant's place.

Post.

A very exciting game, and one suitable for a large party. One of the players, who must be blindfolded, acts as the postman. Another is chosen for postmaster. The rest of the players seat themselves round the room (which must be cleared of furniture as much as possible). The postmaster then gives to each the name of a town. The blind postman is now placed in the middle of the room, and the postmaster takes the position where he can overlook the players. When all are ready he calls out, "A letter has been sent from (naming a town represented by one of the players) to (here he gives the name of another town)." The two players representing the towns mentioned must immediately change places, the object of the postman

being to either capture one of them or sit down in one of the unoccupied chairs before the player has time to reach it. The player who is caught, or whose chair the postman has taken, becomes postman in his stead.

The Mandarins.

The players all draw their chairs into a circle, and one of them commences the game by saying, "My ship has come home from China." Her next-door neighbour says, "Indeed! and what has it brought?" The first player replies, "A fan"; and begins to fan herself with her right hand, all the other players immediately copying her. The second player then turns to the next with the same remark. When asked what her ship has brought, she says, "Two fans," and commences to fan herself with both hands. On hearing that a ship has brought home three fans, the players all nod their heads, keeping their hands on the move the whole time. And so on until, by the time seven has been reached, hands, head, arms, legs, feet, eyes, and mouth are all moving. The fun lies in watching the movements of the other players, who in their turn are convulsed over the absurdity of your own movements.

The Concerted Sneeze.

This can hardly be called a game, but it does very well for a stop-gap. The leader tells a third of the company to say "Hish" together at a given signal; another third to say "Hash," and the remainder to say "Hosh," the result being the sound of a tremendous sneeze.

The Mouse.

For this game a mousetrap with a small target on the top, a little wooden mouse, and a dart with a sharp steel point at one end are required. The mouse is first of all placed in the trap with its nose just protruding from one end and his tail from the other, and the players are all given the dart in turn. The game is for each player to

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see how many times he can release the mouse from the trap. This is done by means of the dart, which must be thrown or dropped so as to hit the bull's-eye in the centre of the target.

A scoring-sheet is kept, and each player is allowed three tries. Every time that he releases the mouse counts three ; and if he does not succeed in hitting the bull's-eye in three attempts he loses three from the score that he has already made.

The player who first scores twenty wins the game. Ties shoot again for conqueror.

CHAPTER V

From the Nursery Window

SOMETIMES, when you are tired of playing all the ordinary games that can be played in a nursery or schoolroom, it is good fun to play what we used to call "Window Games," that is, games that can be played by looking out of the window, and watching what is happening in the street below.

If there are two or three of you, the best plan is to divide into sides. Then, if there are two windows, one side can take one window, and one the other. If your windows do not overlook the street, you will be able to play these games when out walking or driving, and it is often very useful to know of some game that can be played when out for your daily walk.

One of the best "Window Games" is called—

Horses' Tails.

You must all watch carefully, and when you see a horse in the distance, guess the colour of its tail. As the horse gets nearer and nearer, the excitement becomes intense. The player who guesses correctly scores five. And the player who scores twenty first wins the game.

Dog Competitions.

For this game the players must divide into sides, one side taking all the dogs passing up the street, and the other side all the dogs passing down. You can arrange your own scoring table, but the following will serve as an example, and perhaps help you :—

If you see a—

White fox terrier with brown spots	it counts	5
White fox terrier without any spots	„	10
Bull terrier	„	2
Brindle bull.....	„	20
Mastiff	„	8
St. Bernard	„	6
Black French poodle	„	15
Fox hound	„	30
Setter	„	100

If you see a—

Yorkshire terrier	you lose	10
Irish terrier	„	5
White French poodle.....	„	20
White fox terrier with black spots .	„	6
Black collie	„	8
Brown collie	„	5
Dandy Dinmont	„	9
Dachshund	„	15

The side who first sees a puppy wins the game, no matter how low their score may be.

When a game of this sort is played during a walk or drive it is called “Roadside Whist.”

One side must take all the articles passing up the road, and the other everything going in the opposite direction.

If you see—

A man carrying a parcel	you score	5
A man carrying a baby.....	„	10
A baby in a perambulator	„	8
A sweep	„	10
A white horse	„	20
A woman in an apron	„	30
A butcher's cart	„	6
A piebald horse	„	50
Two children walking hand in hand	„	18
A woman on a bicycle.....	„	5
A woman on horseback.....	„	10

If you see—

A woman carrying a parcel	you lose	5
A woman carrying a baby	„	10
A baby walking	„	8
A tinker	„	10
A black horse	„	20
A child with a hoop.....	„	50
A postman	„	5
A policeman	„	10
A man on a bicycle	„	5
A man on horseback	„	10

No matter which way he may be walking, the side who first sees a soldier wins the game.

CHAPTER VI

Home Stage Entertainments

CHARADES can be roughly divided into two kinds—"Extempore," or charades that are invented and acted without any previous preparation having been made, and what are usually known as "Finished charades," where both words and actions have been carefully thought out and prepared beforehand.

For an "Extempore" performance the company must first of all divide into sides; one side remaining seated while the others go out of the room, or disappear behind the scenes. The outside party, or actors, must appoint a leader, or stage manager, whose duty it is to decide upon the word to be acted, and to arrange the scenes representing the different syllables. In arranging the scenes the stage manager should describe to each actor the actions he or she will have to do, so that there will be no hesitation during the performance.

For an extempore charade to be a success it should be acted in pantomime, that is, by actions only, for, unless the actors have had considerable experience, a worded performance is apt to be more tedious than amusing.

If, on the day of your party, you know that charades will be played in the evening, you had better collect a few old clothes for dressing-up purposes. These should all be placed ready on a chair; and it would be as well for very young people to remember that it is best to dress up as little as possible; a few old bonnets, skirts, men's silk hats, overcoats, umbrellas, and a walking-stick answer all ordinary purposes. Badges, cockades, and epaulettes can

be cut out of brown paper, and fastened on to the clothes beforehand. The names of the different scenes might also be written on brown paper with white chalk, and fastened up in a prominent position, as was done in Shakespeare's day. For instance, if you want a garden scene, you might write in chalk "This is a garden," or if the scenery is supposed to represent the interior of a palace, "This is the Palace of Viletta."

The word chosen may be of either two, three, or four syllables, but words of two syllables are the easiest to act. It is, of course, understood that a charade, whether extempore or finished, always represents a word to be guessed, with one scene to each syllable, and a final scene representing the whole word. The following are good charade words:—

Snow-ball.	Fireguard.
Foot-fall.	Watchcase.
Ear-wig.	Friend-ship.
House-top.	Looking-glass.
Lamp-post.	Fire-fly.
Horsemanship.	Typewriter.
Treason.	Book-case.
Coal-scuttle.	Wind-fall.
Weather-beaten.	Bridegroom.

Mrs. Jarley's Waxwork Show.

This is an excellent drawing-room entertainment, but one that requires some considerable preparation beforehand. The dresses required can be either hired from a theatrical costumier or can be made at home.

The following account of the exhibition is borrowed with but very little alteration from a catalogue arranged by G. Bartlett, of Concord, Mass.

CHARACTERS, COSTUMES, AND PROPERTIES.

Mrs. Jarley.—Old black dress, bright shawl, huge bonnet.

Little Nell.—Calico dress, white apron, hat over her arm.

John and Peter.—Livery suits. They have a feather duster, watchman's rattle, screwdriver, hammer, nails, and oil-can.

The Chinese Giant.—A man or woman with high cheek-bones, standing on a high stool, chintz skirt round the waist long enough to cover the stool, Chinese over-dress hat, queue, and moustache.

The Mermaid.—Girl with long, light hair ; the body of a fish made of green cambric reaches to her waist ; she holds comb and hand-glass.

The Dwarf.—Boy with red cloak, long white wig, bowl and spoon.

Blue Beard.—Flowing robe of any bright colour, turban, loose white pantaloons, beard of blue yarn ; he holds a very large key in right hand.

The Live Yankee.—A tall, thin man, Yankee suit, bell-crowned hat, holds jack-knife in right hand, long stick in left.

The Cannibal.—Large man, Indian costume, crown of feathers ; holds war-club and a piece of a hoop.

Mother Goose.—Old lady, ruffled cap, black dress, wings made of black cambric, which expand as she raises her arms.

Little Bo-Peep.—Small girl, red skirt, chintz tuck-up over-dress, high hat, holds a crook.

Old King Cole.—Large man, ermine robe, crown, red merry face, has pipe in his hand, and bowl and glass in his lap.

Babes in the Wood.—Very large men, one dressed as boy with jacket, the other in dress in style of little girl ; each holds a dough-nut.

Little Red Riding Hood.—Small girl, red dress and hood ; holds small basket in right hand.

At rise of curtain the characters are discovered in groups, or in a semicircle at the back of stage. John and Peter are seated on two stools at left. Little Nell is dusting the figures with a long feather brush. Mrs. Jarley stands in front, and begins her opening speech, directing her men

to bring out each single figure as she describes it. The figure is then wound up and set working. A sound as of the winding up of a mechanical instrument can be made easily by a piece of hard wood drawn smartly along a notched stick. This must of course be done behind the scenes, and out of sight of the audience.

The movements of the figures should be accompanied by music. Much amusement can be frequently caused by supposed defective working, which causes the figure to stop abruptly in the middle of some characteristic action. Should such a predicament occur John must immediately slip forward and re-wind the figure.

When all are ready and the curtain raised, Mrs. Jarley delivers her opening speech as follows :—

“LADIES AND GENTLEMEN,—You here behold Mrs. Jarley, one of the most remarkable women of the world, who has travelled all over the country with her curious collection of waxworks. These figures have been gathered, at great expense, from every clime and country, and are here shown together for the first time. I shall describe each one of them for your benefit, and shall order my assistants to bring some of them forward, so as you can see them to advantage. After I have given you the history of each one of this stupendous collection I shall have each one of them wound up, for they are all fitted with clockworks inside, and they can thus go through the same motions they did when living. In fact, they do their movements so naturally that many people have supposed them to be alive ; but I assure you that they are all made of wood and wax, blockheads every one.

“Without further prelude I shall now introduce to your notice each one of my figures, beginning, as usual, with the last one first.”

THE CHINESE GIANT.

“This figure is universally allowed to be the tallest figure in my collection. He originated in the two pro-

vinces of Oolong and Shang-high, one province not being long enough to produce him. On account of his extreme length it is impossible to give any adequate idea of him in one entertainment, consequently he will be continued in our next.

"He was the inventor, projector, and discoverer of Niagara Falls, Bunker Hill Monument, and the 'Balm of a Thousand Flour Barrels.' In fact, everything was originally discovered by him or some other of the Chinese. They are a *cue*-rious people, especially those who live in Peek-in. The portrait of this person, who was a dignitary among them, may be often seen depicted on a blue china plate, standing upon a bridge, which leans upon nothing at neither end, intently observing two birds which are behind him in the distance.

"Wind up the Giant."

Movement.—The giant bows low, then wags his head three times, and bows as before, and after a dozen motions slowly stops.

THE FEEJEE MERMAID.

"In this beautiful combination of nature and art you behold united the body of a beautiful woman and a beautiful fish. This specimen of the codfish aristocracy is considered rather a scaly one. Her chief amusement when alive was to sit upon a high rock and allure sailors to destruction by her sweet songs, which always draw well. She used to comb her hair often, and when wound up she will give you a specimen of her manner of doing it."

Movement.—The mermaid is then wound up, and she combs her hair, and looks in a small glass which she holds in her hand.

THE CELEBRATED WELSH DWARF.

"This wonderful child has created some interest in the medical and scientific world, from the fact that he was thirteen years old when he was born, and kept on growing

older and older until he died at the somewhat advanced age of two hundred and ninety-seven, in consequence of eating too freely of pies and cakes, his favourite food. He measured exactly 2 feet and 7 inches from the crown of his head to the sole of his foot, and 2 feet and 10 inches from the sole of his foot to the crown of his head. Was first discovered 10 miles from any land and 12 miles from any water, making the enormous total of 91, which figure was never before reached by any previous exhibition.

"Wind up the Dwarf."

Movement.—Dwarf eats very stiffly with a large spoon in his right hand. He holds a bowl in his left hand, which falls on the floor after a moment, and is broken.

Mrs. J.: "John, get your tools and screw on that dwarf's hand, for it has become so loose that it costs a fortune for the crockery he breaks."

John screws up the hand, gets a new bowl, and winds up the figure again.

BLUEBEARD.

'Bring forward Bluebeard. Go and get the key and clasp his hand around it.'

John places a key, 3 feet in length, in the hand.

"Bluebeard, the well-known philanthropist, the loving father and the tender husband. But little is known of the early history of this celebrated personage except that his name was Nathan Beard, and he kept a seminary for young ladies at Brighton, where he endeavoured to instil into the female mind those qualities in which they are so painfully deficient—curiosity and love of approbation. Failing, of course, in this, he became so blue and low-spirited that he was known by the nickname of 'Bluebeard,' which title he bore until his death, which occurred during the latter portion of his life. In his hand he holds the instrument which he used throughout his long and successful career; it will be at once recognised by every scholar as the key to 'Colburn's Arithmetic,' Part Third.

"Wind him up and set him back."

Movement.—Bluebeard lifts the key and bows.

THE LIVE YANKEE.

"You here behold a specimen of an irrepressible, indomitable native Yankee, who has been everywhere, seen everything, and knows everybody. He has explored the arid jungles of Africa, and draws forth the spotted cobra by his prehensile tail, snowballed the Russian bear on the snowy slopes of Alpine forests, and sold wooden nutmegs to the unsuspecting innocents of Patagonia. He has peddled patent medicines in the desert of Sahara, and hung his hat and carved his name on the extreme top of the North Pole. The only difficulty I find in describing him is that I cannot tell what he cannot do. I will therefore set him in motion, as he hates to be quiet."

Movement.—When wound up he pushes his hat back on his head and begins to whistle.

THE CANNIBAL.

"Here you behold a curious Cannibal from the Feejee Islands, first discovered by Captain Cook, who came very near being cooked by him. In that case the worthy captain would never have completed his celebrated voyage around the world. This individual was greatly interested in the cause of foreign missions, as he received the missionaries gladly and gave them a place near his heart. He was finally converted by a very tough colporteur who had been brought up in a New York boarding-house, and induced to become civilised. One of his evidences of a change of life was shown by his statement that he had but one wife like the English. 'What have you done with the other twelve which you said you had a month ago?' asked the colporteur. 'Oh, I have ate them!' replied the gentle savage. This Cannibal was very fond of children, especially those of a tender age. He holds in his hand a war-club with which he prepared his daily meals, and a piece of a war-hoop, which is an original one."

Movement.—When wound up he brandishes his club and raises his hoop to his mouth.

MOTHER GOOSE.

“The immortal poetess, whose songs furnish the first nourishment and inspiration to our tender minds, and whose words of wisdom sustain our feeble footsteps as they totter towards the grave. Who can forget her if they would, or would if they could? So full of tender grace and poetic imagery, her works hush the critic’s tongue, and deprive Envy of her sting. What gentle admonition to the epicure is conveyed by her stanzas to the rapacious hen, and to the glutton who proposed to put on the pot after meal-time was over; what tender reproach in the allusion to the elopement of the erring dish with the young spoon. What satire can better reach the hard heart of the office-holder than the sly hit about ‘the cat’s in the creampot, she can’t see’? What can move the impenitent heart more strongly than the fate of the hardened sinner who was thrown down in such a disgraceful manner because ‘he would not say his prayers’? But to such a name as hers my poor words can add nothing, so I will wind her up and let her speak for herself.”

Movement.—When wound, she flaps her wings and hisses.

OLD KING COLE.

“Sometimes known as the Merry Monarch. You here behold the king of good-humour, for history says that ‘Old King Cole was a jolly old soul’; that he was also a patron of music we have no doubt, for we learn that he employed three fiddlers to beguile his weary soul with their entrancing harmony. I blush to say, however, that he was not a teetotaller, for he was addicted to the pipe and the flowing bowl, which may, perhaps, account for his good spirits. He was rich, no doubt, for to this day every one interested in coal makes money fast. He may be called hard Cole, as he led a very convivial life, and when he is wound up you will see him smoke vigorously.”

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Movement.—He places the pipe in his mouth, then takes it out, and rolls his eyes as if in great enjoyment.

BABES IN THE WOOD.

“ In the next group you behold the Babes in the Wood, who had the misfortune to have an uncle. This wicked man hired a villain to carry these babes away into the wood and leave them to wander until death put an end to their sorrow, and the little robins covered them up with leaves. These lifelike figures represent the children just after taking their leaves of the villain. By a master-stroke of genius the artist has shown very delicately that human nature is not utterly depraved, for the villain has placed in the hand of each of the innocents a dough-nut as a parting present.

“ Wind 'em up, John.”

Movements.—Each one offers to the other a bite of dough-nut alternately.

LITTLE RED RIDING-HOOD.

“ Here you behold little Red Riding-Hood, a model of grandfilial devotion, for she was so fond of her granny that she wandered through the forest to take the old lady's luncheon, and was eaten by the wolf for so doing, which is a warning to all children to be careful how they do much for their grandmothers. This personage was an especial favourite with children, who love to read about her, and shed tears over her unhappy fate, although some of them think that had she been as bright and well-read as her dress she would have been too smart to have mistaken the wolf for her grandmother, unless she had been a very homely old lady, or he had been better-looking than most wolves.”

MRS. JARLEY'S CLOSING SPEECH.

“ You have all gazed with rapture upon my wonderful collection, and your bewildered senses may now prepare

for a new sensation, as I am about to wind up all these beautiful and lifelike figures at once, so you can see them all work together in harmony.

" John, set all the Waxworks going.

" I thank you for your attention and attendance, and cordially invite you all to come again to-morrow and see ' Jarley's far-famed Waxworks.' "

Movements.—All the figures being wound up at once go through their motions in unison, until curtain falls.

The Fantoccini.

(From " Every Boy's Book." George Routledge & Sons.)

" This puppet show may be formed in the following simple manner:—Take a tall, three-sided clothes-horse, and place its outer edges against the wall so that it may enclose a square space ; then hang curtains or shawls over the horse, leaving no part uncovered except a space close to the floor in front ; to this opening you may, if you think proper, fix a painted proscenium, to serve as a background to the stage, and to conceal your legs while you are engaged in working the puppets ; having done this, lay down a little green-baize carpet on that part of the floor which represents the stage, and your puppet-show will be complete.

" The puppets may be illuminated by candles placed as footlights on the floor. The spectators should sit as far from the show as possible, so that they may not see the threads.

" The performer takes his seat behind the small horse, and holding the stick to which the threads are fastened in his left hand, he manages the motions of the puppet with the fingers of his right hand. When the motions are very complicated the showman must attach the stick to a string hanging from a rod placed across the top of the show, and employ the fingers of both hands in working the figures. With very little practice the amateur puppet-

man may acquire great proficiency in the art of giving life-like movements to the dolls.

"The reader may dress up his puppets in any fancy costumes, but he must endeavour to give each its appropriate action. The following characters may, perhaps, be allowed to figure in his Fantoccini :—

THE SAILOR.

"This puppet is a popular favourite. The doll should have whiskers of Berlin wool glued on its cheeks, and a trim black silk pigtail attached to the back of the head. It is to be dressed in a blue jacket, loose white trousers, and a straw hat. On its entrance it should be made to bow to the audience in a characteristic manner, by inclining its body and kicking one leg behind it. The 'Sailor's Hornpipe' is then to be struck up by the pianist, and the puppet made to dance to the music. If the showman can manage six strings at once, two threads may be attached to the knees.

THE JUGGLER.

"He may be dressed in a fanciful Eastern costume, a string is to be attached to the head, and another to each of the hands. A gilded ball, having a hole pierced through it, is strung on each hand-thread, and to each ball a fine silken thread is attached. Five threads are to be attached to the supporting-stick. A little practice will enable the showman to work this puppet so dexterously that the spectators will be fairly puzzled to tell how the rapid tossing and catching of the balls is managed.

THE HEADLESS MAN.

"This puppet may be dressed according to the reader's fancy ; its head is not fastened to the body, but is strung on a thread attached to the neck. When the showman

has made the doll dance for a short time, he pulls the head from the body by means of a thread fastened to it, and the headless puppet continues to dance on as if nothing had happened.

THE MILKWOMAN.

"A puppet dressed like a woman with a yoke of milk-cans performs a country jig. Before the dance is concluded a little white doll jumps out of each can. The milkwoman tries to catch the dolls, but they fly out of sight. This is easily managed: to the head of each little doll is fastened a thread, which the showman pulls at the proper time. The yoke may be cut out of a piece of soft deal, and the cans may be made of pasteboard covered with tinfoil.

"If only a sufficiently dark background is used, the threads by gas or candlelight will be absolutely invisible. It will be found a good plan to have a horizontal wooden bar running right across the puppet-show, a little higher than the top of the proscenium, with two or three projecting pins in it; holes to correspond being made through the centre of each of the supporting sticks, so that at any desired moment it may be slipped on one of the pins, and so leave the performer's hands free to manipulate a second puppet, or for other requirements. A skeleton, worked after the manner of the 'headless man,' forms a very effective puppet. The two little dolls mentioned in connection with the milkmaid may be arranged after the manner of the balls in the case of the juggler, one thread being attached to the doll itself and one passing right through it, and being attached to the bottom of the tail. The feet of the little dolls should be slightly weighted with lead. Thus arranged, they may be made to hop into and out of the milkpails in a most amusing manner."

Shadow Pantomime.

Shadow Pantomime is really a more elaborate development of "Shadow Buff." The stage properties must all

be prepared beforehand, and the actors themselves be well up in their respective parts, which should be rehearsed under the direction of a capable stage manager.

If the performance does not take place in one or two rooms separated by folding doors, the screen used should be firmly tacked on to a large wooden frame. Fine, closely woven sheeting answers the purpose admirably, but just before the performance it should be well wetted with a brush or sponge, in order to render it more transparent.

The light must be from a single burner. Of course, where practicable, electric light is the best possible, as it not only throws an excellent light, but entirely does away with the danger of fire. If a lamp is used, it is best to have one that is fitted with a duplex burner. A low, broad, flat lamp is the best for this purpose. It must have a guard placed on the chimney, and should be fitted into a strong wooden box, which must be specially made for the purpose. The box should have an opening on one side only (that looking towards the sheet), and on the inside a bright tin reflector must be placed just behind the light. On the night of the performance, the box must be screwed to the floor in order to prevent the actors from kicking it over. Young actors cannot be too careful on this point. Only a short time ago I was present at a performance at which an unguarded light was used. In the act of jumping over it one of the actors caught his foot in the tin reflector at the back, and in less than an instant the place was in flames. Fortunately the fire was extinguished without any one receiving serious injury, but had it not been for the wonderful presence of mind of the stage manager, several of the children present might have been severely burnt. The scenery can easily be constructed at home. It is usually cut out of stiff white or brown paper, and pinned firmly to the screen from behind. If any member of the company is at all artistic, he might sketch the scenery roughly with crayons. One of the most effective scenes that I ever saw was done in this way; one of the company sketched it roughly on brown paper,

while another cut it out, and a third pinned it securely to the screen ; the whole scene (a village street, showing the interior of a blacksmith's forge and a flock of sheep grazing in a distant meadow) was sketched, cut out, and pasted to the sheet in less than half an hour. The furniture will require special treatment ; ordinary furniture looks grotesque and absurd in the extreme—thus a dining-table when reflected against the screen has the appearance of an old-fashioned harmonium. Outline is the chief consideration, the material of which the furniture is composed, and the workmanship need not be studied to any great extent. Any carpenter would be able to knock the necessary articles together in a few hours ; but he must have special instructions as to length and breadth. For instance, if you require a table to appear in shadow like an ordinary dining-table, you must tell him to make it the ordinary length, but only about 6 or 8 inches in breadth. In arranging the scenery it should be remembered that for the objects to be clearly defined they must be placed as near to the sheet as possible. This applies not only to inanimate objects, but also to the actors themselves. The performance will have to be rehearsed under the direction of a stage manager for several weeks beforehand.

Although the stage manager is often envied by the other members of the company, his position is by no means an easy one. On his shoulders rests the responsibility of assigning the various parts to the players. His decision must be considered final ; nothing could be in worse taste than for a player to grumble at the part given him, or to let it be seen that he feels convinced that he could have played some one else's part better. As the actors should only be seen in profile, and as it is impossible for an actor to see for himself whether or no his shadow is as it ought to be, the stage manager has to watch each actor's every movement. During the time that his profile is visible upon the sheet an actor must be careful not to turn his head in order to catch sight of the reflection of his features ; and if it is necessary for him to turn round, he

must do so as quickly as possible, so as to bring his features immediately into profile from the other side. If two actors have to pass one another they must do so as rapidly as possible, otherwise their shadows will become confused ; they must also be extremely careful never to stand in front of one another for the same reason.

Visitors who have never been behind the scenes during the performance of Shadow Pantomime are generally mystified by the extraordinary manner in which the characters make their entrances and exits ; it is nothing unusual for an actor to drop down apparently from the ceiling, and after going through a series of strange and weird antics, to disappear in the same uncanny fashion. In order to explain how this effect is produced, it will be necessary to return to the subject of light, which can only throw a shadow upon the screen within certain limits. So long as an object remains within these limits its shadow is reflected upon the sheet, but directly it passes outside them it disappears. Thus, if an actor wishes to make it appear that he has apparently dropped down from the skies, he has merely to jump over the box containing the lamp. Articles of furniture are also introduced over the light in the same way ; the mysterious appearance of a chair or table floating gently down from the ceiling causing much merriment among the audience. All stage properties must be in the charge of some member of the company whose duty it will be to see that they are kept outside the line of shadow until they are wanted, when he introduces them over the light or in some other way equally effective and mysterious. Stage properties are generally manufactured from pasteboard, which is easily procurable, and which can, with the aid of the glue-pot, be transformed into animals' heads, false noses, false ears, and other stage properties of endless variety.

CHAPTER VII

Home Occupations

Scrap-Books.

SCRAP-BOOKS never fail to please, and they can be made in several different ways. One is to get several large sheets of paper, cover them with pictures and scraps, and then bind them together with a strip of gaily-coloured ribbon. A floral design might be drawn and painted on the cover. If you cannot get enough coloured scraps to fill the book, it is a good plan to cut a number of pictures from old periodicals and colour them yourself.

Old business ledgers make excellent scrap-books, and so do drapers' pattern-books. If the latter are used, the patterns must be taken out carefully first. Postcards also make splendid folding scrap-books. They can be covered with either white or red linen. The linen must be first of all pasted on to the cards, and afterwards sewn neatly round the edges.

A very interesting and novel scrap-book can be made by collecting a large number of leaves and ferns during the summer and autumn months and skeletonising them. The leaves must be selected very carefully, only perfect ones being used. In order to get rid of the green part, the leaves must be put into a large basin or dish filled with rainwater, and stood in a bright, sunny place until they are thoroughly soaked. Some leaves take only a few days, others months. They must be looked at every day, and when you see that all the soft, green part has fallen away you must take the leaves out very carefully one by one

and, laying them on a slip of cardboard, shake them gently in fresh, clean water. Then, if all the soft green part has not fallen away, a fine needle may be used.

When this has been done satisfactorily, the skeletons must be bleached in a solution of chloride of lime and plain soda. The solution is made in the following way :— Dissolve half a pound of chloride of lime in a pint of water. When the chloride is thoroughly dissolved, add two quarts of clear water, and leave for twenty-four hours. Pour off solution, leaving sediment behind. Dissolve two pounds of soda in a quart of boiling water, and pour the boiling mixture over the chloride solution. This mixture must be left under cover for a couple of days and is then ready for use.

Wool Balls.

Cut out two rings of cardboard about 4 or 5 inches in diameter, and tie them firmly together with one end of a ball of wool. Then wind the wool round and round the rings, moving them gradually so as to keep it as even as possible. When the hole gets too small for the wool to be pushed through with your fingers, it must be cut in lengths and threaded on to a darning needle. These lengths must be carefully joined together in order to prevent the ball from coming to pieces afterwards. When the hole is completely filled, slip a pair of scissors between the two rings, and cut the wool all round them ; then secure the loose ends with a piece of string.

The rings can now be pulled out and the ball is complete. The wool used must be as thick as possible. Bright scarlet wool makes very pretty balls, or several coloured wools can be combined.

Bead Work.

Another excellent indoor occupation, but one that has almost entirely gone out of use in late years, is bead work. The most beautiful flowers can be made by threading beads on wire and afterwards bending them to the re-

quired shape. Napkin rings can also be made. Not long ago I saw a doll's house that was furnished throughout with articles made with beads. It looked wonderfully smart and pretty; and on inquiry I learned that the small owner of the doll's house had made all the furniture herself, and that it had only taken her three weeks. The wire used for threading the beads, and the beads themselves, can be procured at any toy shops.

Modelling in Clay.

Too much cannot be said in favour of modelling as an indoor occupation. A lump of clay, with a modelling board and blunt wooden knife, will keep most children agreeably occupied for hours. Almost any and every article under the sun can be modelled out of clay, provided your fingers are not all thumbs, and you have sufficient intelligence, and the patience to study carefully the exact outlines of the article you desire to reproduce. Hundreds of really clever modellers have lived and died in ignorance of their power, simply because the idea of playing with clay never occurred to them or to their parents. Suitable clay and a set of simple modelling tools can be obtained at a good toy-shop.

CHAPTER VIII

Guessing Games

How, When, and Where.

ONE of the players is sent out of the room while the others fix upon a word having two or three meanings. On his return the player who was sent away asks each of the others the following questions: "How do you like it?" "When do you like it?" and "Where do you like it?" For instance, we will suppose vain (vane, vein) to have been the word chosen. On being asked how he likes it, one of the players may answer, "Not at all" (vain). The next is asked when he likes it, and replies, "When he is down on his luck" (vein, gold). The third, who is asked where he likes it, may perhaps reply, "On a steeple" (vane). The questioner then asks the fourth player how he likes it, and so on, until he succeeds in discovering the word. If none of the answers enables him to guess the word, he tries each player with all three questions; and if then he is still in the dark, he must give it up, and go out of the room while another and less difficult word is chosen. But if he is successful in guessing the word during his rounds, the player last questioned must go out of the room in his place.

Dumb Crambo.

In this game the players divide. One half go out of the room, and during their absence the others fix upon a word. A messenger is then sent to the outside players to tell them what the word fixed upon rhymes to. We will suppose it to have been "lay." The messenger tells

those outside that the word to be acted rhymes with "say." The actors then think of all possible words rhyming with "say," and act them in order, or until they are successful in hitting upon the right word.

Throwing up Lights.

In this game two players must fix privately upon a word, and must then interchange remarks which will throw light upon it.

The object of the game for the other players is to guess the name by listening attentively to the conversation of the two leaders. If a player thinks he has discovered the word, he calls out, "I strike a light." The two leaders then challenge him in a whisper to tell them the name of the word. If the player has guessed the word correctly, he is allowed to join in the conversation, but if he has made a mistake he must submit to having a handkerchief thrown over his head, and so remain until the end of the game, or until he guesses the word correctly.

Animal, Vegetable, or Mineral.

In this game one of the players goes out of the room while the others fix upon a word belonging either to the animal, vegetable, or mineral kingdom. On his return the outside player must ask the following questions: "Is it Animal?" "Is it Vegetable?" "Is it Mineral?" After he has found out which kingdom it belongs to, it does not take him long to discover the word.

Famous Characters.

One of the players goes out of the room while the others decide upon the name of some famous person, which is made up of as many letters as there are players. Each player is then given a letter of the character's name and is told to think of another name beginning with the same letter. The outside player then returns, and puts questions to the others, beginning at the end of the line at

which he is told the name to be guessed commences. We will suppose there are eight players and Napoleon is the character selected. The first player having N for his initial letter, chooses Nancy ; the second having A, chooses Amy ; the third having P, chooses Percy ; the fourth having O, decides upon Obadiah ; the fifth having L, takes Leonard ; the sixth having E, chooses Edith ; the seventh having O, chooses Olive ; the eighth having N, takes Norman.

To the first player he might ask, " Is it a name beginning with A ? " the answer being no ; and so on until he fixes upon the right letter, and finally upon the name chosen.

If the player guesses the word, the person whose answer suggested the name goes out of the room in his place.

Rhyming Lights.

This is an excellent game, because, besides being so simple that it can be understood by even the smallest children, it exercises the thinking faculties of all.

One of the players thinks of a word which must be guessed by the others ; and in order to help them discover the word she tells them the name of the word that rhymes with it. For instance, we will suppose that " book " is the word thought of ; the leader or player who thinks of the word tells the others that it rhymes with " look."

Each player is then allowed to ask a question ; the question and answers being something like the following :—

" Is it running water ? "

" No, it's not a brook."

" Is it something belonging to a shepherdess ? "

" No, it's not a crook."

" Is it the name of something upon which we hang our clothes ? "

" No, it's not a hook."

" Is it a cosy corner ? "

" No, it's not a nook."

" Is it used in school ? "

" Yes, it is a book."

Acting Proverbs.

The company divide into sides, one half remaining seated while the others go out of the room. The outside players or actors each fix upon some proverb which they can act in dumb show. There must be no connection between them in any way, each one devoting himself entirely to the action or actions illustrating the proverb he is supposed to represent. Thus one of the players might come into the room, holding a large jar, in such a way that the audience cannot fail to see that it is empty. This jar he must repeatedly rap with his knuckles, a hollow sound being produced, thus in dumb show illustrating the proverb, "The empty vessel makes the greatest sound."

Another might come into the room with a new broom, with which he makes a pretence of sweeping the carpet with great industry, thus illustrating the old proverb, "New brooms sweep clean." "A rolling stone gathers no moss"; "A bird in the hand is worth two in the bush"; "There's many a slip between the cup and the lip"; and "It's never too late to mend" may also be acted.

Think of a Number.

In this game the leader tells one of the players to think of any number he likes, but not to say it aloud. He next tells him to double it; this done, the player is told to add eight to the result, and then halve it. After doing this he must halve the whole, and from what is left take away the number first thought of. If correctly worked out the answer will be four, which is just half the number which the leader told the player to add after the original number was doubled. For instance, we will suppose the number thought of to have been twenty. When doubled, the result will be forty. The player then adds eight, which gives him a total of forty-eight. He halves this, and has twenty-four left. When he has taken away the number first thought of (twenty) he has a total of four—which is half the number the leader told him to add in the beginning of the game.

CHAPTER IX

Tricks or Catch Games

Hunt the Whistle.

ONE of the players, who does not know the game, is chosen to be the "Knight of the Whistle." While he is kneeling to receive the honour of knighthood, one of the players secretly fastens to his back a piece of string, to the end of which is attached a small whistle. The other players then gather round him in a circle, each one pretending to hide something. The knight is then informed that the players have in their possession a whistle which he must find and deliver to the leader of the game. This the victim endeavours to do. Meanwhile the player who happens to be behind the knight's back blows the whistle attached to his coat-tail. The knight swerves round suddenly, and makes a grab at the hands of the person whom he supposes to have the whistle, in vain. The whistle is again blown behind his back, and again, and again, until he finally discovers the trick that has been practised upon him, or has been put out of his misery.

Buying Forfeits.

In this trick some slight preparation must be made beforehand. On each of a number of slips of paper a forfeit must be written, and the slips then put into separate envelopes and carefully sealed down. Some time during the evening the hostess announces that she has in her possession a number of envelopes each of which contains something costly. These envelopes, with their contents, she is about to sell by auction, on the understanding that

the seals must not be broken until all the envelopes have been sold. They will, of course, be paid for in imaginary money, each player being supposed to possess a hundred pounds, which sum he is not allowed to exceed.

The auction then begins, and, amid much excitement, the envelopes are all sold, and the dismay in their faces when the buyers discover the forfeits causes unbounded fun. Every forfeit must be redeemed.

It.

One of the players who has never heard of "It," and knows nothing of "It's" mysteries, is sent out of the room; but before going out he is told that during his absence the company will all decide upon some object in the room, the nature of which he must guess on his return. The players then draw their chairs into a circle, and the hostess must explain to them that they must each fix upon their left-hand neighbour as the object to be guessed, and answer all the questions put to them as they apply to the player on their left.

The victim is then called in, and is told that he may ask twenty questions. The following example will give the reader some idea of the way the poor victim is puzzled. Out-player, to No. 1 (a lady), "Is it an animal?"

No. 1, "Yes."

Out-player, to No. 2 (a gentleman), "Is it a human being?"

No. 2, "Yes."

Out-player, to No. 3 (a lady), "Is it one of the company present?"

No. 3, "Yes."

Out-player, to No. 4 (a gentleman), "Is it male or female?"

No. 4 (speaking of No. 5, a lady), "Female."

Out-player, to No. 5 (a lady), "Are her eyes blue, green, hazel, or brown?"

No. 5 (speaking of No. 6, a gentleman), "Its eyes are a greeny brown."

Out-player, to No. 6 (a gentleman), "Is her hair fair or dark?"

No. 6 (speaking of No. 7, who is another gentleman), " Its hair is so scanty, that I really can't tell you what colour it is."

And so on, until twenty questions have been asked and answered, or the player has discovered the trick.

The Cook who doesn't like Peas.

One of the players commences the game by saying to his neighbour, " I have a cook who doesn't like peas (p's) ; what will you give her for dinner ? " The person addressed must avoid the letter P in his answer. For instance, he may answer, " Artichokes," " Onions," " Cabbage," and " Carrots," but he must not say " Spinach," " Asparagus," " Potatoes." The question is then asked of the second player, and so on until all have replied. If a player mentions a word containing the letter P he has to pay a forfeit.

He can do Little who can't do This.

One of the players takes a poker or stick in his left hand, and transferring it to his right, says, " He can do little who can't do this," at the same time knocking the stick three times upon the floor. The other players then must each take the stick in turn and try to imitate him. The trick lies in the stick being taken in the *left hand* and transferred from thence into the right before knocking it on the floor. The players almost invariably receive the stick in the *right hand* and transfer it to their left, thereby incurring a forfeit.

The Farmyard.

The players must all arrange themselves in a circle. The leader then tells them that he is about to give to each the name of some animal, and that when he drops the handkerchief which he is holding in his hand he wants them all to make the cry of the animal which they are supposed to represent. He then goes round the circle and

whispers to every player except one the injunction to "remain silent." To the one player alone he whispers, "The donkey." This being done, he takes up his position in the centre of the circle, and, holding the handkerchief aloft, says, "Now then, are you ready? All together" and drops the handkerchief. For half a second there is a dead silence, which is broken by the voice of the victim being uplifted in a deep stentorian "bray."

Brother, I'm Bobbed.

Two chairs are placed in the middle of the room, and upon these chairs are seated a couple of blindfolded players. It is essential that one of the players understands the game and the other does not. The blindfolded player who is acquainted with the game must first of all remove his bandage, and then, taking off his slipper, must hit his own head with it, at the same time exclaiming, "Brother, I'm bobbed." The other player naturally asks, "Who bobbed you?" And the player answers, pretending to guess one of the other players in the room. A minute later he hits his blindfolded neighbour's head, and the neighbour in his turn says, "Brother, I'm bobbed." "Who bobbed you?" asks the first player. And the victim answers, naming some person in the room whom he suspects of having hit him, but never for one moment suspecting the player at his side, whom he imagines to be blindfolded like himself.

CHAPTER X

Writing and Letter Games

Geographical Letters

THE players all seat themselves round a table which must have a bowl filled with letters placed in the centre. From this bowl the leader takes one letter and throws it face upwards on the table. The player who first calls out the name of a town beginning with the letter on the table, appropriates it for herself. When the bowl is empty the players count their letters, and the one who has the most wins the game.

Composite Stories.

Each player is provided with a sheet of paper and a pencil, and all are requested to write the opening of a story on the paper before them. At the end of five minutes the papers are all passed on, and each player must read through what has been written on the paper and add to it. At the expiration of five more minutes the leader of the game calls "Time," and the papers are again passed on, and the stories again added to, until finally the story on each paper is brought to an end. The papers can then be collected and the stories read aloud.

Twisted Animals.

When the players are all seated round a table they are each provided with a pencil and a list of words similar to the following :—

- | | |
|---------------|--------------|
| 1. Kenomy. | 6. Melac. |
| 2. Firfage. | 7. Eohsr. |
| 3. Balm. | 8. Noabob. |
| 4. The panel. | 9. Kacpeco. |
| 5. Oyekdn. | 10. Retirer. |

They are then told that they must each make out another list, writing the words in their proper order and placing the letters in the right place. The key to the list given as an example is as follows :—

- | | |
|--------------|--------------|
| 1. Monkey. | 6. Camel. |
| 2. Giraffe. | 7. Horse. |
| 3. Lamb. | 8. Baboon. |
| 4. Elephant. | 9. Peacock |
| 5. Donkey. | 10. Terrier. |

Missing Letters.

In some respects this game is similar to “Twisted Animals,” only in missing letters the word, instead of being twisted, must have one or more letters omitted, and the space or spaces left filled in with the letter x. An example will perhaps explain more clearly :—

1. Waxer (useful in case of fire).
2. Lxxe (couldn't exist without it).
3. Xonxy (the cause of many crimes).
4. Xrex (the staff of life).
5. Trxxsxxsxxntxatxxnaxlexess (the longest word in the English language).
6. Xuxsxine (something without which we could not live).
7. Ximx (waits for no man).

There are, of course, several possible answers to each word, but the real key is as follows :—

1. Water.
2. Life.
3. Money.
4. Bread.

5. Transubstantiationableness.
6. Sunshine.
7. Time.

Words within Words.

When each player has been provided with a sheet of paper and a pencil, the leader selects some ordinary (or extraordinary) word, which the others all write down. A time limit is then given, in which the players carefully study the word given them, and try to make as many other words as possible out of it. It is really surprising what a number of words can be constructed from some simple words in everyday use. The following are all excellent words for this purpose: Correspondence, illustrations, inexperienced, intentionally, and explanations.

The player who discovers the most words wins the game.

CHAPTER XI

Table Games

The Most Improbable Story.

Materials required.—As many pencils and sheets of paper as there are players.

This is an excellent game, and is specially suitable to people possessing the bump of imagination. After pencils and paper have been distributed among the players, they are told that they will be given twenty minutes in which to write the most improbable story that occurs to them. The papers are then passed on, so that each player gets some other player's story, and the stories are read aloud in turn, and judgment pronounced; the best story being not the cleverest, or the most interesting, but the most improbable.

Up Jenkins.

Materials required.—A small coin.

In this game sides are formed with a captain at the head of each. The opposing parties then seat themselves on either side of a long table, the captains being placed in the middle of each line, and facing one another. Chance decides which side shall first hide the coin, which is usually a threepenny bit or something that can be easily held in the closed hand.

The hands of the side possessing the coin are then hidden beneath the table, and the coin is passed from hand to hand in order to deceive the opposing side as to its whereabouts. Directly he thinks that sufficient time has elapsed for the coin to be hidden, the captain of the players who have not the coin calls "Up Jenkins," and all hands, or rather fists, appear above the table. The captain then says, "Hands down," and all hands fall palm downwards

on the table. All try to make as much noise as possible in banging their hands down so as to drown the chink of the coin as it strikes the table.

The opposing side now put their heads together and try to guess whose hand the coin is *not* under, the captain advising and directing the players on his side. A clever captain will be able to tell by studying the various expressions on the faces of the opposing party under which hand the coin is concealed. Should he make a mistake and call up a hand under which the coin is hidden, the coin remains with the same side, and the number of hands still on the table counts for the side which keeps the coin. But if the last hand left on the table covers the threepenny bit, it goes to the guessing side. The side which first scores twenty points wins the game.

Consequences.

Materials required.—As many sheets of paper and pencils as there are players.

Each player is provided with a sheet of paper and a pencil, and is told to write at the top an adjective, describing a man. The papers are then folded so that the adjective is hidden, and passed on to the left-hand neighbour. Everybody then writes the name either of a fictitious character, or of some one present. The papers are again folded so as to conceal what is written, and again passed to the left-hand neighbour. This time the players are requested to describe what the man was wearing. This process is continued until the company have written in succession —

An adjective describing a man.

The man's name.

What he was wearing.

What he was doing at the time.

Met—

Adjective describing a lady.

The lady's name.

What she was wearing.

What she was doing.

The person she would much rather have met.

Where the meeting between herself and the gentleman first mentioned took place.

What he thought.

What he said.

What she thought.

What she said.

Where they went.

What they did there.

The consequence.

The world's verdict.

When all is complete the papers are once again passed on and read aloud. The following will serve as an example :—

Pugnacious Captain Swift, who was dressed in flannels, patent boots, and a silk hat, met dainty Mrs. Kruger in a mauve satin petticoat and bathing slippers paddling by moonlight, when he would much rather have met the Duchess of York. They met at Southminster. What he thought was, "How charming she looks with that delicate flush on her fresh young cheeks," but he said, "Madam, I'm surprised at you." She thought, "I wish I'd put on my best hat," but she merely said, "I'd no idea you were in earnest." They went for a ride on the Twopenny Tube, and learnt to love one another very dearly. The consequence was she wrote a long letter of complaint to the Queen, and the world said, "What else could you expect under the circumstances?"

The Florin Examination.

Materials required.—As many sheets of paper, pencils, and new florins as there are players.

It is best to prepare for this game beforehand by writing the following list of questions on the left-hand side of each sheet of paper :—

- | | | |
|-----|--------------------|--|
| 1. | Find on the florin | a spring flower. |
| 2. | „ „ | a timid animal. |
| 3. | „ „ | a fruit. |
| 4. | „ „ | a well-known railway station. |
| 5. | „ „ | a spice. |
| 6. | „ „ | an emblem of Irish heraldry. |
| 7. | „ „ | part of a river. |
| 8. | „ „ | part of a hat. |
| 9. | „ „ | part of the food of a Biblical character. |
| 10. | „ „ | a weapon. |
| 11. | „ „ | a French town. |
| 12. | „ „ | emblems of French Royalty. |
| 13. | „ „ | part of a hill. |
| 14. | „ „ | a girl's name. |
| 15. | „ „ | an accumulation of grains of corn. |
| 16. | „ „ | a mischievous child. |
| 17. | „ „ | that which is in the midst of sin and crime. |
| 18. | „ „ | a fastening. |
| 19. | „ „ | an outline. |
| 20. | „ „ | part of a hill. |

After the papers have been distributed the players are given twenty minutes in which to answer the questions. The papers are then collected, and a redistribution gives every one some one else's paper. The leader then reads the correct answers aloud. The player whose paper contains the largest number of correct answers wins the game. As the game is impossible to those people who have seen the answers beforehand, they are not given here ; but a close examination of a florin will suffice.

The Reviewers.

Materials required.—As many sheets of paper and pencils as there are players.

The actual reviewing of books may not be amusing in itself, but a game based on it is delightfully so.

After the players have all been provided with sheets of

paper and pencils they are requested to write the title of some book, either real or imaginary. The papers are then folded over so as to conceal what is written, and passed on. Each player then writes the author's name, and again folding the paper passes it to his left-hand neighbour. Beneath this second fold a quotation or motto is written, and lastly two or three opinions of the press. The following will serve as an example :—

A GROUNDLESS SUSPICION.

BY

ANTHONY HOPE

"Do noble things, not dream them all day long."—*Kingsley*.

"An excellent book for children."—*Gloster Times*.

"It would be useless to commend this book to any one not gifted with the highest intellectual powers. Indeed, it is almost beyond the ken of mortal to understand. The first three chapters have in them a degree of possibility, but the remaining chapters, dealing with the innermost lives and thoughts of beings in another world, are a trifle too impossible."—*Lancashire Herald*.

"A bright, amusing, witty little story."—*The Leader*.

LIFE AT THE NORTH POLE

BY

MARIE CORELLI

"Hatred is like fire—it makes even light rubbish deadly."—*George Eliot*.

"A very suitable book for young housewives."—*The Times Special*.

"Although well written . . . is one of the most demoralising books of the present century."—*Truth*.

"We have read this book with great interest, and cannot speak too highly of it. Mothers would do well to read it to their children; besides being interesting, it contains much information and many suggestions for games that have never before been played in this country."—*The Daily Newsmonger*.

CHAPTER XII

In the Gloaming

Buz.

ALTHOUGH Buz is an excellent game for playing between the lights, it is one that requires all your wits, or almost before the game is fairly started you will find yourself out in the cold. One of the players commences the game by saying "one," the next "two," the next "three," and so on until you come to seven. Instead of saying "seven," the player whose turn it is must say "Buz." At every multiple of seven (14, 21, 28, etc.), and in every number in which seven occurs (17, 27, 37, etc.), "Buz" must be substituted in its place. If any player makes a mistake and calls out seven, or a multiple of seven, when he ought to say "Buz," he is out of the game. The game continues until at last there are only two players left, one of whom wins the game.

Gardening.

This game is only amusing when the players are more than ordinarily sharp and quick-witted. The leader of the game asks each player in turn what he planted in his garden, and what came up. Anything may be planted from an old bonnet to a family mansion, but whatever was planted must come up a plant, and must have some punning connection with the article planted. For example:—

No. 1 says, "I planted a lost love, and she came up Bleeding Heart."

No. 2, " I planted a calendar, and it came up dates."

No. 3, " I planted a rake, and he came up a Lady-Killer."

No. 4, " I planted a doe rabbit, and she came up a Hare-bell."

No. 5, " I planted a C.I.V., and he came up London-pride."

No. 6, " I planted a radical, and he came up a primrose."

No. 7, " I planted a pen, and it came up a jonquil."

No. 8, " I planted a friend, and he came up an enemy " (anemone).

No. 9, " I planted a kid, and he came up a foxglove."

No. 10, " I planted the United States, and it came up a carnation " (car nation).

No. 11, " I planted a Mary White, and she came up a Marygold."

Cross Questions and Crooked Answers.

The players arrange themselves in a circle, and the first player commences the game by asking his neighbour a question, and receiving a reply. The second player must do likewise, until every player has both asked a question and received an answer. The last player then asks a question of the first, who replies with the answer given him to the question, which he, in the first instance, asked the second player.

Another, and in most people's opinion much more amusing, way of playing the game is for the players to seat themselves opposite to each other in two rows, the ladies on one side and the gentlemen on the other. Two of the players, a lady and a gentleman, remain standing. When the rest of the players are all comfortably settled, the lady walks down the line behind the gentleman, and asks each in turn a question. The gentleman at the same time whispers in the ears of the ladies opposite ridiculous answers to the questions which are being asked, the nature of which he is entirely ignorant. Then, starting at the

head of the line, the first gentleman repeats the question which was asked him, and the opposite lady replies. The rest of the company are naturally highly amused at the absurd combinations, but the gentleman asking the question, and the lady replying, may neither laugh nor smile. If they do, they are obliged to pay forfeits, and retire from the game.

The Traveller and the Cyclist.

One player having been chosen as bicyclist, the others take the names of various parts of the machine (spanner, saddle, wheels, handle-bar, gear-case, fork, nuts, etc.), or of places, people, or things likely to be passed by the cyclist on his journey, as hedges, fields, cows, flowers, gates, children, ditches, orchards, etc. The cyclist then proceeds with his story, the person representing the object mentioned rising from his seat, and turning round as in the well-known, older-fashioned game "Family Coach," or incurring a forfeit.

The Twopenny Tube.

The Twopenny Tube is a more amusing and more up-to-date version of "The Family Coach" and "The Traveller and the Cyclist." As in the other two games, the players each take the name of something in connection with the conveyance about which the story is told. But in "The Twopenny Tube" each player has to perform the action most appropriate to the name given him, or, failing, pay a forfeit. Needless to state, in their hurry and the excitement of the game, the players make the most laughable mistakes; not infrequently doing some action they have just seen performed by one of the other players, and which has not the most remote connection with the object they are supposed to represent. For instance:—

Lift.—When spoken of must rise and touch the ground with both hands, bringing his hands slowly and gradually on a level with the top of his head.

Advertisements.—Must rise and recite some well-known advertisement.

Platform.—Must rise and walk from one end of the room to the other.

Car.—Must rise and turn round twice.

Mat.—Must rise and stamp twice with the right foot.

Conductor.—Calls the name of the next station.

Bell.—Rises from his seat and cries "Ding, ding."

Straps.—Must rise and swing his arms to and fro.

Centre Seats.—Must grasp his seat with both hands, and remain in that position until somebody else is called upon to do something.

Newsboy.—Must put his hand to his mouth and call "Papers."

Old Gentleman with Newspaper.—Must hold both his arms in front until the person seated next him is called upon to do something.

Electricity.—Must imitate the fizzing and spitting of electric sparks.

Passengers.—All rise and sit down again.

Having allotted to each player his special part in the game, the leader begins the story.

It will easily be seen that the most unfortunate person in this game is the player who is told to represent the "middle seat," because if he once lets go when he ought to be holding on to his seat he has to pay a forfeit. And the consequence is that he is so tired of his uncomfortable position that he is only too glad to take up the thread of the story when requested to do so by the leader.

Quotation Games.

The players all sit in a circle, and one player commences the game by quoting a line from a well-known poem. The next player is called upon for the next line, the third player for the next; and so on till the verse is finished. If a player fails to quote the right line when his time comes he has to pay a forfeit.

Another way of playing the game is for one of the players to quote any line that comes uppermost in his mind ; and for the next player to follow by quoting a line from some other poem, the only condition being that the first letter in the line is the same as the last letter in the line last quoted.

The Traveller's Alphabet.

When all are seated, a leader is chosen, who, beginning anywhere in the circle, asks questions which must be answered alphabetically, for example : " I am going to Aylesbury." The player seated next him inquires, " What will you do there ? " And the first player must reply, using in his sentence nouns, verbs, adjectives, beginning with A. As, " I shall answer agreeable advertisements." The next player then turns to his neighbour and states that he is going to some place beginning with B. And upon being asked what he was to do there, replies with a noun and adjective commencing with B. For example :—

Second player : I am going to Bournemouth.

Third ,, What will you do there ?

Second ,, I shall buy a beautiful bonnet.

Third ,, I am going to Calais.

Fourth ,, What will you do there ?

Third ,, I shall converse with charming companions.

Fourth ,, I am going to Damascus.

Fifth ,, What will you do there ?

Fourth ,, I shall describe dancing Dervishes.

CHAPTER XIII

Round or Parlour Games

Potato Race.

Materials required.—A number of potatoes, and as many spoons and baskets as there are players.

The baskets must be arranged in a line about a yard apart on one side of the room ; and from each basket a number of potatoes are placed at intervals of a foot or so apart, reaching to the opposite end. Each player is provided with a spoon and placed at the head of a line, his task being to pick up all the potatoes on his line, and return them to the basket. The potatoes must be picked up and carried by the aid of the spoon alone, any outside help disqualifying. Each potato must be picked up and carried to the basket in turn ; if it is dropped the competitor must pick it up with the spoon, carry it back to the starting-place and commence again. The player who is the first to get his potatoes into the basket carries off the honours of the game.

Domestic Architecture.

Materials required.—A number of untrimmed hats and bonnets, trimmings for same—ribbons, feathers, and flowers ; a dozen sheets of gaily-coloured tissue-paper, and a packet of pins.

For this game, as many hats or bonnets, with trimmings, must be prepared beforehand by the hostess. At the commencement of the game the hats are placed in a row on one table, and the trimmings on another.

The hostess then explains that the game is one in which unfortunately the ladies play but a minor part. The work is done by the gentlemen. At this remark some of the

gentlemen begin to look uncomfortable, and glance timidly at the pile of hats and bonnets upon the table. But the hostess, ignoring their discomfiture, continues, "Will each gentleman please select a hat or bonnet, also trimmings and a row of pins?"

When they have done this, she tells them that a time limit of from ten to fifteen minutes will be allowed them in which to trim the hats, stylishly, elegantly, and as becomingly as possible.

At the expiration of fifteen minutes the gentlemen are requested to place the hats upon their heads, form up in a line, and pass before a committee of ladies who decide which hat deserves first prize.

Proverbs.

"Proverbs" is a game that will always remain popular. One of the players is sent out of the room, and during his absence the others decide upon a well-known proverb which he must, by asking questions, guess on his return. The answers to the questions must each contain one word of the proverb. For instance, suppose the players fix on the proverb "It's never too late to mend," the questions asked, and answers given, will perhaps be similar to the following:—

Questioner (to first player).—"Is the proverb one that you would guess easily?"

Answer.—"As I'm not in your place *it's* impossible for me to say."

Questioner (to second player).—"Am I mistaken, or did I see you at the theatre last night?"

Answer.—"I *never* go to theatres, so you must have made a mistake."

Questioner (to third player).—"Do you consider this game amusing, or the reverse?"

Answer.—"At the present moment *it's* really *too* amusing for me to keep my countenance."

Questioner (to fourth player).—"How was it I didn't see you at dinner, Mr. Francis?"

Answer.—“ I was detained at the office, so arrived *late*.”

Questioner (to fifth player).—“ Were you out skating this afternoon, Miss Philips ? ”

Answer.—“ No, I meant *to* have gone, but felt too tired after last night's festivities.”

Questioner (to sixth player).—“ You're looking terribly bored, Miss Jones, would you rather take my place ? ”

Answer.—“ I would willingly ; but my doing so wouldn't *mend* matters.”

If the interrogator cannot discover the proverb after the first round of questions and answers, he must go round again, and again. The player whose answer reveals to him the proverb, must go outside in his place.

The following proverbs are all excellent for this game :—

“ A new broom sweeps clean.”

“ A stitch in time saves nine.”

“ Make hay while the sun shines.”

“ Waste not, want not.”

“ Never put off till to-morrow what you can do to-day.”

“ Fine feathers make fine birds.”

“ Marry in haste, repent at leisure.”

“ The empty vessel makes the greatest sound.”

“ Make the best of a bad bargain.”

“ Out of sight, out of mind.”

“ Safe bind, safe find.”

“ Half a loaf is better than no bread.”

“ A rolling stone gathers no moss.”

“ One good turn deserves another.”

“ Look before you leap.”

“ Faint heart never won fair lady.”

“ A friend in need is a friend indeed.”

Eye Guessing.

Materials required.—A large sheet, or half a dozen newspapers tacked together.

A sheet, or a substitute for one, must be fastened in a doorway between two rooms. The company then divide into sides, one half going behind the sheet, and the others

amusing themselves in any way they choose until they hear the word "Ready." The players behind the sheet busy themselves cutting holes the shape of eyes. When eight holes have been cut at the proper distances apart for four pairs of eyes to look through, four players take up their positions, and looking through the holes all cry in one voice, "Ready." The players on the other side each take it in turn to guess the names of the owners of the eyes. In order that there shall be no mistake afterwards as to who guessed correctly, and who not, the guessers should each be provided with a sheet of paper and a pencil.

When all the eyes have been guessed, the papers are signed, and corrected from a true list kept by the players on the other side of the sheet ; the player who recognised the most pairs of eyes winning the game. After the papers have been corrected, the sides change places, the guessers becoming the guessed.

Thought-reading Tricks.

For thought-reading tricks to be a success, only one, or at most two, players must know the secret. One of these two states that if, during his absence from the room, one of the players is touched by some other player, he will on his return be able to name the person touched. After having made this statement he asks one of the other players if he will touch some one while his back is turned, and then, instead of leaving the room, proceeds to hide his eyes in a distant corner. The other players all start expostulating, and declare that he must go out of the room. He takes no notice, and the other player who is in the secret calls loudly, "John," (or whatever his name may be) "do you hear?" John continues to feign deafness, and again the player calls, "John, do you hear?" Then some member of the company will perhaps make a remark, and John, having got what he was waiting for, says "Yes, I hear." "Then leave the room," says the confederate, and John goes out. The confederate then makes a great show of choosing some one to touch, and

ends by touching the player who spoke first after the game began. John is then called in, and immediately names the person touched during his absence.

Another good trick is for one of the two who are in the secret to ask the company to settle upon some trade, and he will, though absent from the room at the time the trade is decided upon, be able on his return to name the trade thought of. For instance, we will suppose the company fix upon a draper. The player is called in, and his confederate proceeds to question him in this way:—
“Is it a florist?” “No.” “Is it a baker?” “No.”
“Is it a grocer?” “No.” “Is it a doctor?” “No.”
“Is it a draper?” “Yes.”

The other players are naturally very puzzled; but the explanation is really very simple; the questioner having arranged beforehand that the name of the trade thought of should, when the questions are put, follow the name of a profession.

If, instead of a trade, some article of furniture in the room is thought of, the two confederates might settle among themselves that when the questioner says, “Is it this?” the answer is “No.” But when he says, “Is it that?” the answer is “Yes.”

Cities.

Materials required.—As many sheets of paper and pencils as there are players.

The players seat themselves round a table, and each one is provided with a sheet of paper and a pencil. The hostess then asks them to write at the head of the paper the name of the town in which they were born. A time limit of fifteen minutes is then given them in which to make up a sentence, each word of which must begin with the letters composing the name of the town. The sentence must be either suggestive, or descriptive of the town which each has written on his or her paper. For example:
Town—Bristol.

Sentence—Bracing, rather, I stayed there, opposite Lilian.

CHAPTER XIV

Games Requiring Mental Exertion

Telegrams.

Materials required.—As many sheets of paper and pencils as there are players.

After sheets of notepaper and pencils have been distributed to all the players they are requested to write on the top of the paper before them the name of the person sending the telegram. The papers are then passed on, and the name of the person to whom it is sent is written. This being done the papers are again passed on, and opened. The players are now asked each to give a letter of the alphabet. These letters every player writes in order, leaving a space after each one, until twelve letters have been written. The player is now requested to write a telegram, using the letters given in their consecutive order. Thus :—

From Maud Jeffreys

To the Editor of *The Express*

P..... S... C... Y..... E..... I.....

H... E..... W... F..... S.....

When filled in this form might read :—

Please Send Copy Yesterday's *Express* Immediate
Have Enclosed Wrapper For Same.

In order to vary the game, a subject may be given for all to write on, such as an invitation, an accident, or a proposal of marriage. Or each player might have a letter given him, and be told to write a telegram of twelve words, every word of which must commence with the same letter

Conundrums.

Materials required.—As many slips of paper and pencils as there are players.

At the head of each of a number of slips of paper the host or hostess writes a conundrum. The papers are then dealt to the players with the request that each one will write an answer at the bottom of the sheet. A time limit of five minutes is allowed for the answers to be written ; when that has expired the papers must be folded back so that the answers are hidden, and the papers passed on. When each player has written an answer to all the conundrums, the papers are collected and the answers read aloud.

Another way of playing “Conundrums” is for the leader of the game to ask the players in turn, “Why is Mr. So-and-so like an oak side-board ?” If the gentleman mentioned happens to be present the game is apt to become rather too personal, but frequently very smart answers are given. For example :—

Leader : Why is Mr. Brown like an oak side-board ?

First player (a lady) : Because he is not easily moved.

Second „ (a lady) : Because he is substantial.

Third „ (a lady) : Because he has never been seen to smile.

Fourth „ (a lady) : Because he takes up so much room.

Fifth „ (a gentleman, in desperation) : Because he is Brown.

Sixth „ (a lady) : Because he cannot fly.

CHAPTER XV

Artistic Productions

Blind Artists.

Materials required.—A large handkerchief, a blackboard, white chalk, and an eraser.

At one end of the room must be hung either a blackboard, or a large sheet of brown paper. Each of the players is blindfolded in turn, and led to the blackboard. He is then given a piece of chalk and told to draw a picture of a pig. The other players look on and criticise. When all have done their best, or worst, a vote is taken as to whose picture most resembled the noble animal they all tried so hard to represent faithfully.

If brown paper is used, a fresh sheet should be provided for each player, and the pictures must be signed. While the votes are being taken the pictures might be fastened in a long line to the wall, or placed side by side upon the table. Much fun arises if the head is drawn first but the eye put in last.

Smudgeographs.

Materials required.—As many sheets of paper and pens as there are players, and a bottle of ink.

When all the players have been provided with paper, pens, and ink, they are requested each to write their full signature, and having done so to fold the paper (while the ink is still wet) down the middle of the name, lengthwise, pressing the two sides close together. The result is a smudgy, oddly-shaped figure. The person whose signature makes the best "smudgeograph" wins the game, and is allowed to take possession of the other smudgeographs as a prize.

Composite Animals.

Materials required.—As many sheets of paper and pencils as there are players.

Each player is requested to write on the top of a sheet of paper the name of an animal ; the paper is then folded over and passed to his next-door neighbour, who writes the name of another, and so on until the first player's paper reaches the player at the end of the row. The papers are then unfolded, and each player has to draw a composite animal containing some feature of every animal mentioned on the paper.

Hands, Feet, and Head.

Materials required.—As many sheets of paper and pencils as there are players.

After all the players have been provided with paper and pencils, they are requested to make five dots on any part of the paper they like—scattered about, close together, or even in a straight line. The papers are then collected and redealt, and the leader of the game explains that the dots represent the exact position of a man's hands, his feet, and his head. Each player is expected to draw the figure of a man with his hands, feet, and head in the positions represented by the dots upon the paper before them.

Butterflies.

Materials required.—As many sheets of notepaper as there are players ; the same number of sheets of heavy glazed brown paper ; a number of tubes of oil paints in the following colours : vermilion, blue, yellow, white, and crimson lake ; a palette or plate ; a palette-knife, and a number of paper-knives.

After their day's work is done, the Art Students in Paris frequently indulge in what is called a "Butterfly Competition." Each one takes a sheet of thick white notepaper, and folding it exactly through the centre

opens it and places a dab of paint (composed of several colours) at the place where the folds cross. Then, pressing the paper firmly together, he holds it on the window-pane, and with a clean palette-knife, or a paper-knife, presses the paint outwards and upwards in the form of a butterfly's wing. When the paper is opened there is a perfect butterfly with gorgeous outspread wings. If the paints used have been chosen carefully, the combination of colours is often exceedingly beautiful. If the sheets of notepaper are not handy, ordinary thick glazed brown paper will answer the purpose equally well ; only instead of colours, white paint with perhaps a few specks of black should be used.

A friend of mine has a butterfly competition at almost all her parties. After the butterflies are finished, the players add their autographs, and the hostess pastes them into a large album, which she sends to one of the hospitals.

The Fashion Plate.

Materials required.—A number of cards on each of which must be written the name of a fashion publication ; half as many sheets of rough drawing-paper as there are players ; a box of water-colour paints ; a couple of sheets of blotting-paper ; and two or three cups of clear water.

For this game to be a success the hostess must make all her preparations beforehand. On each of a number of cards must be written the name of a well-known fashion publication, such as *Myra's Journal*, *Style*, *The Queen*, *The Ladies' Pictorial*, *Revue de la Mode*, *Fashions*, *The Ladies' Field*, *The Ladies' Journal*, *Leach's Journal*, *Home Notes*, &c. After they have been written upon, the cards should be cut in halves through the centre of the titles, so that they will not be readable until the separate halves are joined. One set of halves must then be placed ready, with the blank side uppermost in one bowl and the other set in another.

On arriving the gentlemen guests are each requested to

draw a card from one of the bowls, and the ladies to each draw one from the other. The cards are then compared, and those whose cards when put together read a title, are partners for the game. Each lady is then given a sheet of drawing paper, a pencil, and a paint brush, and is requested to draw and colour a fashion plate, choosing a gown worn by any lady present as a model. A time limit of from ten to twenty minutes is allowed, and then each gentleman takes his partner's paper, and is given another ten or twenty minutes in which to write a description of the fashion plate, sketched by her. The papers are collected, the fashion plates exhibited by the hostess, and the descriptions read aloud.

Baby Show.

Materials required.—As many blank catalogues and pencils as there are players.

This game is of quite recent invention. When sending out her invitations the hostess asks each one of her guests to bring the very earliest photo or tin-type of themselves that he or she possesses. Each photograph must have the name of the original written on the back. When she has received all the pictures the hostess arranges them artistically upon a table, placing each one upon a miniature draped easel. She then appends a numbered ticket to each, and the exhibition is complete.

Each guest must now be provided with a numbered catalogue and a pencil, and invited to inspect the pictures and guess the names of the originals. The guesses must be written against the corresponding numbers on the catalogue. The prettiest picture of a baby is decided by vote, each player writing his or her vote on the catalogue. Signatures are then added, the players exchange catalogues, the pictures are turned with their faces to the wall so that the names written on the back are clearly visible, and the catalogues are corrected.

The honours of the game are divided between the player

who has guessed the most babies correctly, and the original of the prettiest baby picture.

Industrial Fair.

Materials required.—A number of articles appropriate to various trades, such as—doll's hat and trimmings (Milliner), paper and pencil (Architect), one yard of dress material (Dressmaker), piece of undressed kid, thread, needle, and scissors (Glove Maker), sheet of rough paper, pencil, blotting pad, box of water-colour paints (Artist), a piece of canvas six or eight inches square, coloured thread, and a needle (Rug Maker), box of blocks (Builder), piece of wood, saw, mallet, hammer, and gimlet (Carpenter), piece of kid or chamois leather (Shoemaker). As many cards, on each one of which the name of a trade is written, as there are players.

The reader will have already gathered, from the number of articles given above, that this game requires some considerable preparation on the part of the host or hostess. The materials to be used must be all placed ready on a table before the commencement of a game. When they are ready the names of the different trades for which the materials have been provided must be written on slips of paper. These slips are folded over and given one to each player. After each has read the name of the trade on his or her paper, the slips are returned to the hostess, who then gives to each the materials prepared for his or her trade.

A time limit is now given in which each player has to make an article with the materials assigned to him. The frantic efforts of the gentlemen to make dresses or trim bonnets are ludicrous and absurd in the extreme; as also are the attempts of the ladies to make shoes, or saw wood with which to make benches or tables. At the expiration of time the articles are all collected and arranged upon a table. The article into which has been put the best workmanship is decided by a committee of three

ladies and three gentlemen, chosen from among the exhibitors.

Vice Versa.

Materials required.—Large pile of buttons, as many pieces of cloth as there are gentlemen, one large reel of cotton, paper of needles, as many thimbles as there are gentlemen, as many pieces of wood as there are ladies, a packet of tacks, and a hammer for each lady.

At a given signal, all the gentlemen dive into a pile of buttons, each taking a handful, threading his needle, and endeavouring to sew on as many buttons as possible in a given time—say ten minutes. At the expiration of the time allowed, a referee (who must be appointed before the commencement of the game) collects the pieces of cloth and counts the number of buttons on each. The gentleman who has sewn on the largest number carries off the honours of the game. Their trials now over, the gentlemen become amused spectators of the ladies' efforts. Each lady is given a piece of wood a foot and a half by six inches, and about two inches thick; four or five dozen tacks; and a hammer. A certain time is then given in which they must hammer as many tacks as possible into the boards before them. At the expiration of the time allowed a referee counts the number of tacks in each board and awards a prize, in the shape of a gold hammer brooch, to the lady who has driven in the largest number. The frenzied efforts of the gentlemen to thread their needles and to decide which is the proper finger on which to put the thimble, and the expression on the ladies' faces when they hammer their fingers instead of the tacks, make this game most amusing to the onlookers.

Silhouettes.

Materials required.—As many sheets of silhouette paper (black on one side and white on the other) as there are players; as many slips of paper and pencils as there are players; twice as many thumb tacks as there are players;

several pairs of scissors ; a number of sheets of white cardboard ; and a strong lamp with a reflector.

The hostess places half as many numbered slips of paper as there are players in one bowl, and half as many, upon which have been written corresponding numbers, in another. At the commencement of the game the bowls are handed round, one to the ladies and the other to the gentlemen, and each player draws a number. Those whose numbers correspond become partners. To each player is then given a sheet of silhouette paper, two thumb tacks, and a pencil. All the lights are now put out except a strong lamp with a reflector. This lamp is so placed that a person seated parallel with the wall and about a foot from it will cast a clear, black shadow upon the silhouette paper, which should be fastened to the wall by means of the thumb tacks. The players take it in turn to have their portraits drawn, and afterwards cut out by their partners. When all are finished the silhouettes are pasted upon cardboard, and arranged upon the wall or table. The best likeness is decided by vote, the winning lady or gentleman receiving all the other portraits as a prize.

Living Catalogue, or a Book Tea.

Living Catalogue, or, as it is more commonly called, "A Book Tea," is of quite recent invention. It was introduced into this country by our American cousins.

The guests all come dressed to represent titles of books. For instance, a lady might come dressed to represent T. S. Arthur's *Tired of Housekeeping*. She could wear an ordinary afternoon dress, with a number of advertisements of "Board Wanted," pinned all over it. A gentleman might appear as *The Charge of the Light Brigade*, his entire suit being covered with gas-bills.

Bouquet.

Materials required.—A number of sheets of coloured tissue paper, green, pink, blue, yellow, crimson, rose

colour, and dark violet ; two reels of fine wire ; a packet of needles ; one reel of white, and one reel of black cotton ; half a dozen pairs of scissors ; and as many slips of paper, on each of which has been written the name of a flower, as there are players.

The hostess must make some preparation for this game. Sheets of coloured tissue paper can be procured from almost any fancy or toy shop, and the wire can either be bought at the same place or at the nearest florist's.

Her preparations complete, the hostess gives to each of her guests a slip of paper on which is written the name of a flower—violet, poppy, wild rose, buttercup, hollyhock, pansy, dahlia, nasturtium, sweet-pea, carnation, geranium, aster, orchid, marigold, daffodil, chrysanthemum, tulip—all being good flowers for this purpose ; a sheet of tissue paper the same colour as the flower named ; also part of a sheet of light, and part of a sheet of dark green tissue paper, for the leaves, and a needle. The scissors, wire, and cotton can be put ready on the table to be used in common. For half an hour the guests all do their best to excel each other in the art of flower-making. At the end of that time they are each given a numbered ticket, which they attach to their flowers by means of wire. The flowers are then collected by the hostess and laid side by side upon the table, where they are judged by a committee of six guests, three ladies and three gentlemen. The maker of the most perfect, most natural-looking flower is awarded the entire bouquet as a prize.

Animate Advertisements.

Materials required.—A number of miscellaneous costumes, two curtains, and half a dozen ordinary tin lamps with reflectors.

When the hostess knows that this game will be played during the evening, she must fix up an impromptu stage and get ready a number of articles of clothing for dressing-up purposes. If she has two rooms divided by folding-doors, the stage will be a comparatively easy matter. At

the back of the room to be used for stage purposes must be fastened a dark curtain as a background. Half a dozen cheap tin lamps with reflectors will answer admirably for footlights, but they must be placed in such a way that there will be no danger of the dresses of the performers catching in and upsetting them.

The hostess can either, when sending out the invitations, ask each of her guests to come prepared to pose as some well-known advertisement, or she can get together the costumes as before mentioned, and let the entertainment be quite impromptu on the part of her guests. In the latter case the company divide into sides, one side going behind the scenes, and being allowed half an hour in which to make their preparations. When all is in readiness the curtain is rung up, or the folding-doors are thrown open, and the audience are entertained by a series of interesting tableaux, each one representing some well-known advertisement. The following are a few suggestions for subjects :—

“Horniman’s Tea.”—An old lady drinking a cup of tea, with her grandchild seated by her side wearing her cap and spectacles.

“Lux.”—A young lady holding a packet of something high up in the air and pouring the contents on to a plate.

“Pears’ Soap” (the Jewel of Toilet Soaps).—Young lady taking a cake of soap from a jewel casket.

“Pears’ Shaving Soap.”—An old man standing before a looking-glass shaving, a stick of Pears’ shaving soap by his side.

“Player’s Navy Cut” (“Ye Ken It’s Player’s !”)—An old man and his wife seated in two easy chairs, wife expostulating, husband nodding his head and blowing clouds of smoke from his pipe.

“Lamplough’s Pyretic Saline.”—Two men seated, one each side of a table, on which is a bottle containing Lamplough’s Saline and a jug of water ; one of the men dressed as a K.C., and holding an empty glass in his hand.

“The Traveller.”—Young lady in travelling costume.

"Cadbury's Cocoa."—Gentleman in cricketing costume and cup of steaming cocoa in his hand.

"Ogden's Cigarettes."—Lady and gentleman slightly bending forward, with their faces hidden behind an umbrella.

"Swan Soap" (Stepping-stones to Happiness).—Gentleman, with lady in his arms, escaping by means of stepping-stones from an irascible old gentleman who is seen pursuing them with raised stick.

"Brown and Polson's Paisley Flour."—Young lady dressed as a cook, with a rolling-pin in one hand and a packet of Paisley flour in the other.

Shadow Pictures.

Materials required.—A strong lamp with a reflector ; a large sheet ; a variety of costumes.

If properly managed, "shadow pictures" are productive of more fun than almost any other form of entertainment known. For the performance to be a success it will be necessary for the actors to place themselves entirely under the control of a stage manager who has had some previous experience. The "pictures" must be rehearsed again and again, until each actor knows exactly what he has to do. Every action must be deliberate and distinct, and the actors must be very careful to move and stand so that their profile only is visible on the sheet. The shoulder farthest from the curtain should be most carefully managed, because unless it is exactly in its place it will appear like a lump on the breast or shoulder of the performer. The scenery and stage properties must also be arranged with care, so that the outline is clearly visible. If two actors have to pass one another they must do so as quickly as possible, otherwise the audience will see nothing but a hopeless jumble of legs and feet.

The properties must all be prepared beforehand. The majority can be cut from pasteboard ; and paper cut into various shapes and forms will be found to answer for a

hundred different purposes. The room in which the audience is seated should be in total darkness, the only light coming from a strong lamp, which should be placed in a wooden box about six feet behind the centre of the sheet. The pictures are produced by the actors passing between this lamp and the sheet, on which their shadows are sharply defined. On the day of the performance this sheet must be securely fastened across the space between two rooms. If the rooms are separated by folding doors these should be taken off their hinges. This will only take about five minutes, and the actors will find it well worth the trouble. In order to make the shadows clear and sharply defined the sheet should be well wetted with a sponge or damp cloth. Popular pictures, well-known advertisements, titles of books or poems might be illustrated. Or if one of the actors is specially gifted he might write a short pantomime play that would lend itself to being illustrated in this way.

CHAPTER XVI

Over the Walnuts

SOMETIMES over the walnuts and wine there comes a lull in the conversation, all the general topics of the day have been used up, and on the party there falls a silence that no one cares to break. Then it is that the knowledge of some eccentric form of amusement comes in useful.

Although the following are all more or less well known, it is not every one who knows just how they are done, and it is for those who are as yet uninitiated into their mysteries that this chapter is written. The first is known as—

The Lemon Pig.

In order to construct this noble creature you must select a lemon with a very decided knob or crease at the narrow end. This forms the head and neck of the pig. Procure two black pins or two grape-stones and insert to represent eyes, and with a sharp penknife cut the rind of the fruit to form the mouth and ears. Then take four matches—lucifers are the best, but ordinary wooden ones answer the purpose almost as well—and screw them into the body to form legs, and the animal is complete.

The Inquisitive Banana.

Procure an empty spirit bottle (the ordinary quart size), then take a banana, peel it, and inform the company that you will make the banana go into the bottle of its own accord without breaking either the bottle or the fruit. If the bottle is quite dry you must pour a few drops of spirit into it but as a rule you will find some of the dregs of the

spirit still remaining. To these dregs apply a lighted match or taper, and then as soon as the air in the bottle has had time to get hot (a few seconds suffices) place the point of the banana in the neck of the bottle and steady it until you feel it gradually being sucked in. Then let go and the fruit will enter the bottle, almost imperceptibly at first, but gradually increasing in momentum until finally, as the air gets hotter, it will be drawn right into the bottle with a rush.

To Get a Cherry into Your Mouth by the Stalk.

Take a cherry, and placing the end of the stalk between your lips, try and draw it into your mouth. It can only be done by curling the end of the stalk round your tongue.

Much laughter can also be caused if a number of people each take a cherry and try to tie a knot in the stalk with their teeth and tongue.

The Old Man and the Stolen Candles.

Take a piece of string, and holding your left hand with the palm uppermost hang the string over it. Spread your fingers and with the right hand bring forward the loop and pass it over the second and third fingers. Loose the loop, take hold of the part of the string that crosses the hand and pull it forward. Then again draw it to the back of the hand, loose the loop, and insert the forefinger and little finger of the right hand under the string that encircles the left forefinger and little finger, and pass the two loops to the back of the hand. Tuck both loops under the cross string at the back, and your preparations are complete. Now begin your story. .

“Once upon a time there was an old man who stole a pound of candles. Here they are.” Hold your left hand as at commencement, hook the right forefinger under the cross-piece at the back, and drawing it downward pass it

over the second and third finger to the front of the hand, then draw it slowly upwards, when the similitude of a

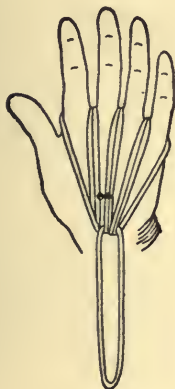


FIG. 1.

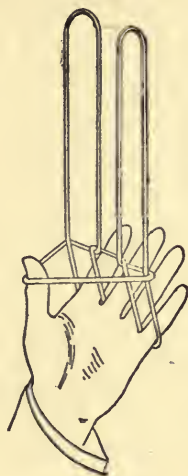


FIG. 2.

- 1. Right fore-finger.
- 2. Right middle finger.

pound of candles hanging by their string will be seen. (See Fig. 1.)

Then continue: "The old man, being tired, hung up his candles," (hang the long loop over the thumb), "and sat down in his high-backed chair, which you see here."



FIG. 3.



FIG. 4.



FIG. 5.

At this point in the narrative you insert the right fore-finger and middle finger under the two loops that will be found hanging behind the left hand, and, bringing them to the front, raise them perpendicularly and hold up the chair thus formed for inspection. (See Fig. 2.) In doing this be careful to bring the thumb as much as possible

into the centre of the hand, because if you do not the chair will be all askew.

"After the old man had been resting for some little time the afternoon shadows began to gradually creep across the room, so he took a pair of scissors and cut down one of the stolen candles." (Here you slip the loop off the thumb, as in Fig. 3, and pretend to be cutting the string with a pair of scissors.) "Immediately the candle was lighted a policeman, having heard that a pound of candles had been stolen, and suspecting the old man, entered the cottage and produced his staff with the King's crown on top." Now let go the little finger of the left hand and the loop will run up the string towards the right hand, producing Fig. 4.

"In vain did the old man protest his innocence. The policeman called a comrade, and between them they tied a cord round the old man's arms in a tight knot like this" (slip the right middle finger out of its loop and you will get Fig. 5) "and carried him off to prison."

The Magical Raisins.

Take four raisins and place them in the form of a square about nine or ten inches apart. Then fold a couple of table napkins each into a small pad from four to six inches square. Take one of these in each hand between the fingers and thumb, and inform the company that, although it is not generally known, raisins possess a peculiar power, and can be made to pass invisibly from one place to another at the will of the performer.

While you are talking bring down the napkins over the two raisins farthest from you. Leave the right-hand napkin on the table, but in withdrawing the hand bring away the raisins between the second and third fingers. Then carelessly lift the left hand napkin and draw the attention of the company to the number of raisins beneath it. They will, of course, see only *one*. Transfer the napkin to the right hand and in replacing it on the table leave the raisin that you have concealed in the hand, which we will

call No. 2, beside No. 1. Then take up raisin No. 3, and after holding it up to the audience place the hand in which you are holding it beneath the table, and in doing so get the raisin between the second and third fingers, as much behind the hand as possible. Rap the table with your knuckles and say "Pass." Then pick up the left-hand napkin, and as the right hand emerges from the table transfer the napkin to it. Then with the left hand pick up the napkin lying upon the table and show that your command has been obeyed. Again lay the napkin over raisins 1 and 2, and in doing so secretly place raisin No. 3 (which all this time has been concealed in your right hand) beside the other two. Take up raisin No. 4 and repeat the process. This time *three* raisins will, of course, be discovered beneath the napkin. In order to conclude the trick you command the fourth raisin to join the other three, and on lifting up the napkin it will be found to have done so.

CHAPTER XVII

Home Theatricals

THERE is no form of drawing-room entertainment more popular than amateur theatricals.

In getting together your company you should carefully think over and study the various qualifications of your friends ; choosing those whom you consider to be the most capable. If possible it is best to select those people who have taken part in a similar entertainment before, as then there will be no fear of their spoiling the whole performance by an attack of stage fright.

Having got the company together, the next thing will be to select a stage manager. Indeed, this is the most important part of the whole business, because it is mainly upon the stage manager that the success of the performance depends. In the first place it is absolutely essential to give the *rôle* to some one who has had some previous experience. He must also be capable of judging which of the actors are best suited to personate the different characters to be represented, and above all he must be firm and business-like. So many people, and especially young folk, look upon rehearsals as a huge joke ; they are willing enough to be serious when in the full glare of the footlights on the night of the performance, but they seem to have no idea that for the entertainment to be a success they must each and all go through a certain amount of actual hard work for some weeks beforehand.

Before assigning to each actor his particular part the stage manager must know something about their capabilities. If they are comparative strangers to him he might,

after selecting a play, give to each one a part and have the play read aloud. He should then change the parts and have the play read again, until finally he is able to form some idea how to distribute the various parts to the best advantage. And here let it be thoroughly understood that the decision of the stage manager must be final. There must be no grumbling, no hesitation on the part of the actors. The manager must have absolute power, otherwise it would be better to have no manager at all.

The next consideration will be what to act. The best plan would be to write to Messrs. Samuel French, Ltd., 26, Southampton Street, Strand, for a complete catalogue, and from this to select several plays with the exact number of characters, male and female, that you require.

If elaborate scenery is required the entire arrangement of the stage had better be placed in the hands of capable workmen. It will be far safer, and in all probability much cheaper in the long run. A stage suitable for all ordinary purposes can be fixed up either by a local carpenter or by the players themselves a few hours before the performance. If the drawing-room is very large, and the audience seated well at the back of the room, it will be best for the performers to have a slightly raised platform or stage. For a stage of this description it will be necessary to procure three deal planks, twelve inches by three. Cut them the required length, and screw into them at right angles pieces of board at equal intervals, thus making three rough-looking wooden benches. Fasten these benches to the floor parallel with one another, and across them lay a dozen smoothly planed inch boards, fastened securely at each end with screws. The front must then be boarded in and you have your stage complete.

The next consideration will be the footlights. The best plan is to have a length of gaspipe fitted with burners and proper glass chimneys laid the entire length of the stage and attached to the main gas supply of the house. These lights can be turned on and off at pleasure by the stage manager or prompter from behind the scenes. In houses

where you have not this convenience small tin lamps form a very good substitute. They can be purchased at any oil stores for a few pence, but you must be careful to select those with a tin reflector fitted at the back. The light should always come from the front and sides, and never from the back of the stage. Ordinary carriage lamps make excellent side lights; they should each be fastened securely to a movable pole or board, and must be placed in the hands of some one capable of manipulating them. If gas-jets are used for footlights they must have a tin reflector at the back, and a circular piece of wire-netting in front so that there will be no danger of ladies' dresses coming in contact with the flames. If a coloured light is required a sheet of coloured glass should be used as a medium.

The scenery can be hired from a theatrical furnisher, or, if only very simple scenery is required, it can be painted at home on large sheets of calico stretched across wooden frames. While endeavouring to be as accurate as possible the artist should bear in mind that *effect* is of far greater importance than detail. Too much attention to detail will frequently cause the painting to appear cramped and overdone. A great deal of information with regard to the home manufacture of scenery will be found in an excellent little work entitled "The Amateur's Guide," published by Messrs. Samuel French, Ltd. They also publish a number of sketches which the artist cannot do better than procure for copy. If you find any difficulty in enlarging these pictures it is a good plan to divide your sheet (which, if made of calico, should be well covered with whitening and size) and your copy into the same number of squares. You have then only to draw the contents of each small square in the corresponding large one. In order to economise space the sheets should be painted on both sides, so that if the scenery has to be changed in the second act all you have to do is to reverse the scene. The quickest way to effect this change is to have the scenes painted "head and tail," that is, so painted that during the first scene

the second scene is for the time being upside down. Then, if you have a roller both at the top and bottom of the cloth, all you have to do is to hook up the bottom roller and let fall the top one, so that the scene is in effect turned completely over, the side which was previously out of view of the audience being brought to the front. In many cases, for instance, where the scene is laid in an ordinary drawing-room no special scenery will be necessary.

Many performers use folding-doors in lieu of a curtain or drop scene. Now, although folding-doors may answer the purpose to a certain extent, and perhaps save a small amount of trouble, yet, on the whole, they are never entirely satisfactory. If the entertainment is held in a room separated from another by means of folding-doors, it is best to take these off their hinges and remove them until the performance is over. If a drop curtain is used it should be of some heavy material, such as rep or green union, and should be mounted on a roller after the manner of an ordinary window-blind.

Instead of the drop curtain just described it is sometimes more convenient to have a pair of curtains placed one on either side of the stage which can be drawn together by means of two pairs of strings ; by pulling one pair the curtains are closed, by pulling the other they are drawn apart. Different-coloured strings must be used, otherwise all will not go smoothly.

It is most important that the curtain should be managed well and promptly. Not long ago, at an amateur performance given in aid of some charity, the curtain, instead of falling quickly, stuck fast at the end of a most enthralling scene. The villain, who was supposed to be lying dead upon the stage, got up, stretched his limbs, and for a couple of seconds gazed open-mouthed at the astonished audience. Fortunately, one of the members of the company had been present at a similar predicament only a few evenings before. Rushing on from the side he stabbed the villain afresh. The audience naturally thought it was all a part of the play ; for by the time the villain had died

a second imaginary death, the curtain fell, amidst uproarious applause, and the situation was saved.

If costumes other than those of the present day are necessary, it is best to hire them from a theatrical costumier. Wigs and make-up should also be procured from the same source.

"Make-up" is a distinct art, and requires long practice and experience. Different characters will, of course, require different treatment, but for drawing-room performances very little "make-up" is necessary. If it is used it should be grease and not dry paint, because the latter is very injurious to a delicate, sensitive skin. Before applying paint of any kind, the face should be well washed with cold cream. This not only cleans the skin but makes a sort of foundation for the paint so that it can be very easily removed after the performance is over. In order to make the eyes appear large and brilliant a little blue grease paint should be applied to the eyelids, and each eyelash painted with black grease paint, which must be put on with a small camel's hair brush, after having been melted in the flame of a candle or over a gas-jet. Carmine or rose-pink must then be applied to the cheeks. It should be rubbed on with a circular movement and brought well up on the cheek-bones, and gently shaded off towards the nose and lower part of the face. A slight touch might, in the case of extreme youth, be applied to the chin and lobes of the ears.

Hollow cheeks, a bald head, a dozen lines round the corners of the eyes and mouth, and a couple of teeth "stopped out" in the front will transform a young man into a decrepit old one in a few minutes. The effect of hollow cheeks is obtained by painting in dark shadows just below the cheek bones; and a bald wig, put on carefully with joining paste to conceal the junction of the front of the wig with the forehead, gives the appearance of a bald head. Lines or wrinkles must be painted in very carefully. The older the character the more pronounced should be the lines. If the character is supposed to be of

a cheerful temperament the lines must have a downward tendency ; and if of a melancholy disposition, instead of being in a downward direction, they should tend slightly upwards. The front teeth can be "stopped out" by means of black enamel, better known as Email Noir. A little paste powder will effectively alter the shape of the nose ; and false eyebrows, moustaches and whiskers can be manufactured from crape hair and fastened on in a few seconds by means of spirit gum.

In order to be able to "make up" really well, the amateur cannot do better than make a practice of studying the faces of his fellow-creatures as they advance from youth to old age. Much useful information on this subject will be found in "Amateur Theatricals," by C. Lang Neil (C. A. Pearson, Ltd., 3/6 net). It gives a series of photographs showing the various stages of the process.

Artificial palms and flowers can now be bought very cheaply at any of the large drapers, and will be found most effective for stage decoration. Wonderful effects can also be obtained by dyeing old dresses, faded curtains, etc., in one or other of the brilliant dyes that can now be purchased for a few pence.

In conclusion, let me add that each separate member of the company must thoroughly understand that a certain amount of downright hard work is absolutely essential if the entertainment is to be a success. Directly each one has had assigned to him his own particular part he must make it his business to be word-perfect as soon as possible. The various entrances and exits must then be well studied and practised at every rehearsal. On the night of the entertainment it would not do for one of the actors to make a hurried exit out of one door in order to avoid a person who makes his entrance almost simultaneously by the same door. It is also well to have at least two full-dress rehearsals before the actual night of the performance, because the strange clothes are apt to make some of the actors feel a bit awkward, especially if it happens to be their first appearance in public.

CHAPTER XVIII

Tableaux Vivants

ALTHOUGH they are much easier than theatricals it is a mistake to imagine that Tableaux Vivants can be got up on the spur of the moment. They require almost as much hard work and supervision as a dramatic performance, and if they cannot be done properly they had far better be left alone.

As in Amateur Theatricals, the first thing to do is to appoint a thoroughly capable stage manager. His artistic taste should be beyond all question, and his will law. He must understand how to group his figures to the best advantage so that the various colours are blended in one artistic whole ; and he must insist on the tableaux being rehearsed again and again until each individual of each separate group knows his or her exact position and is able to retain it until the fall of the curtain.

It is best to have a raised stage, similar to that described in " Home Theatricals " ; but where this is not possible, a very good substitute can be made by nailing a piece of board from 6 to 8 inches wide across the floor, from side to side, in the position that the footlights would ordinarily occupy. This board should either be painted or covered with cloth the same colour as the drop curtain.

Having satisfactorily arranged your stage, the next consideration will be the " background." For ordinary artistic pictures without any plot or story, a dark curtain is all that is necessary. It should be of some soft woollen material that will absorb rather than reflect the light. A highly glazed or light-coloured background would entirely

destroy the effect of an otherwise artistic picture ; for in tableaux vivants as in other artistic entertainments, it is not only the tableaux itself but the surroundings that help to produce the effect, and make a striking picture. For dramatic pictures, that is for those tableaux that represent a plot or story, appropriate scenery will be required. If the scenery is at all elaborate, or if outdoor scenery is necessary, it is best to hire it from a theatrical furnisher, but if you only want a simple indoor scene you can easily paint it on large sheets stretched across wooden frames. Scenery manufactured in this way, or indeed scenery of any description, must be managed by skilled assistants on the night of the entertainment, else some of the performers might be seriously injured.

If the room in which the entertainment is to be given has folding-doors, they might be used instead of a curtain, but the latter would be infinitely better and much more convenient. However quickly the folding-doors are closed there is bound to be some little delay, whereas, if properly managed, a curtain can be made to fall immediately. It should be of some dark, heavy material such as green union or rep. If it is in one piece it must have a roller attached to the lower edge, in order to keep it in its place and make it fall quickly, and if you have two curtains you must have some one each side to manipulate the strings. A badly managed curtain would entirely spoil any tableaux, however brilliant. In any case a piece of fine gauze netting must be stretched right across the opening. This softens and enhances the effect of the pictures, toning down the colours and giving to the crudest picture an artistic finish that nothing else would supply. Through this gauze glazed calico has the effect of rich satin, and a piece of Saxony flannel to which a few tails of black worsted have been stitched resembles royal ermine.

A ghost effect can be produced by the aid of a magic lantern. In order to do this you must first of all procure an open box about three feet long, two feet high, and a

foot and a half broad. At one end fix a small swing dressing-glass and at the other arrange the magic lantern so that its lenses face the glass. Down the middle of the box and midway between the magic lantern and the looking-glass cut a groove, into which can be fitted the glass upon which the spectre to be reproduced has been painted. In the lid of the box cut a hole sufficiently large to allow the rays of light reflected from the glass to pass therein ; and on the top of the box a few inches from this hole place a chafing dish containing some burning charcoal. Now light the lamp in the magic lantern and drop a little powdered camphor on the burning charcoal, then adjust the slide upon which the spectre is painted, and you will find that the ghost will walk, or in other words the image will be thrown upon the smoke in the most weird and ghost-like manner imaginable. While the ghost is abroad the ordinary stage lights should be lowered so as to leave the entire stage in semi-darkness.

Any number of stage properties, such as crowns, lace, wands, hats, snow and ice, can be manufactured out of paper ; and a shilling's-worth of tinsel will supply enough jewellery for a kingdom.

The next point to consider will be the light. It should come from the sides of the stage alone, and few, if any, footlights should be used. Where feasible, it is best to have two lengths of gaspipe, fitted with fish-tail burners at frequent intervals. These lights can be turned on and off at the will of the manipulator. They should be connected with the permanent gas arrangements of the house by means of a long piece of indiarubber tubing, and should be either fixed in a vertical position to the proscenium on either side of the stage or attached to two long poles or pieces of board. If limelight is required, a piece of magnesium wire might be held in the flame of a candle by some one mounted on steps or a couple of chairs at the side of the stage, and out of sight of the audience. A red or green light can be obtained by placing a piece of coloured silk in front of the flame. Coloured fires are supplied for

this purpose, but they require very careful management, and even then are very dangerous, so that a silk screen or pieces of coloured glass are decidedly preferable.

Having completed your arrangements and got together the performers, you will have next to decide upon the different subjects to be represented. The following suggestions will be of some assistance :—

Tableaux Vivants—Pictorial.

(Background of plain drapery.)

England.

This tableau, to be complete, will require from fifteen to twenty figures, each one representing a different phase of English life. The centre figure will of course be Britannia. Round her will be grouped the lawyer in his wig and gown ; the mayor in his robes of state, the politician, the parson, the tradesman, the London cabby, the fop, the country squire, &c. Also the schoolgirl with a satchel in one hand and a skipping-rope in the other ; the English lady of position ; the ideal housemaid ; the hospital nurse ; and the sporting girl.

As the curtain is drawn up, some one at the back of the stage and out of sight of the audience might sing " Home, Sweet Home."

Wales.

Again Britannia is the centre figure. Welsh life is represented mainly by the peaked caps and white cross-overs.

Scotland.

In the Scotch tableau Mary Queen of Scots must be the central figure. Round her should be grouped a number of Scotch lads and lassies ; the men in national costume with bagpipes in their hands, and the lassies in short plaid skirts and Tam-o'-shanter hats.

As the curtain goes up " Caller Herrin " might be sung behind the scene.

Ireland.

The land o' the green might be represented by a number of girls in flowing garments of green.

As the curtain rises, the "Minstrel Boy" might be sung.

The United Kingdom.

In this tableau all the different nations should be arranged harmoniously together, with Britannia as central figure. While the curtain is up, "Rule Britannia" might be sung by an invisible chorus of four voices.

Faith, Hope, and Charity make another very effective series. They are also more practicable than those already given, because at the most only four characters are required.

Faith.

A female figure dressed in a loose, clinging garment with the hood thrown back off the head. She must be kneeling at the foot of a cross, with her arms thrown round it and her face upturned as if in thanksgiving at having escaped from some pressing danger. The cross, which can be made from a couple of deal boards that have been covered with white paper to represent marble, must be fastened securely to a base or plinth of the same material.

Hope.

A woman with a bright, rapt expression on her face, seated on a low stool with her right elbow resting on her knee and her right hand supporting her chin. At her feet lies the emblematic anchor.

Charity.

A poor forlorn waif with a starved, miserable expression on his face, and only a few rags on his body. Over him is bending a Sister of Mercy, with a sweet, pitying expression, as if offering help and sympathy.

Tired Tim.

This tableau represents a poor tired-out waif who has fallen asleep in the midst of his work.

The Fortune-Teller.

The scene is that of a young lady who has just become engaged and wishes to know the fate of her engagement, and is having her fortune told by a gipsy.

Robert's Courtship.

A very laughable tableau of the policeman and the cook. There should be a great deal of method in Robert's love, as seen by a game pie and a glass of stout on the table by his side.

DRAMATIC.

Dramatic tableaux frequently require two or more scenes. When this is the case the same characters merely alter their position at the fall of the curtain.

The Death of Little Jim, the Collier's Child.

Scene.—An attic, poorly furnished.

The doctor has just given the dreaded verdict, but still lingers by the bedside. The mother is bowed down with grief, and the poor father arrives home from work in time to be present at the passing away of their only darling.

The Play Scene from "Hamlet."

This tableau represents the scene when Hamlet, after being warned by the ghost of the murder of his father, conceived the plan, in conjunction with Horatio, his friend, to produce the whole scene of the tragedy in a play, and to invite Gertrude his mother, and Claudius the King, who were guilty of the murder, to witness the performance, in the hope of bringing home their guilt. All the guests are invited and seated, and the play is begun, and Hamlet

has stretched himself upon the carpet before Ophelia, and has stealthily crept, yet unobserved, nearer and nearer to the King, and under disguise of the pocket-handkerchief in his hand is intently watching the countenance of the King. All proceeds smoothly (all eyes being intently fixed on the players) till the tragic moment in the play arrives where a representative of King Claudius appears on the stage and pours poison into the ears of the King. The faithful delineations of his own wicked act are too much for the already troubled mind of the new King; with clenched hands he starts up conscience-stricken from his seat beside the Queen. The Queen is startled, the whole company are excited, and Hamlet jumps up, at once convinced of the King's guiltiness of the murder of his father, and rushes after him out of the chamber.

There are several other scenes from Shakespeare which would prove equally effective and striking tableaux. For instance, Mark Antony's funeral oration, and the Trial Scene from the "Merchant of Venice."

Then there are Historical scenes, such as the Signing of Magna Charta, the Execution of Lady Jane Grey, Sir Walter Raleigh spreading his cloak for Queen Elizabeth, and the persecution of James I., King of Scotland. The latter might be entitled—

For the King's Sake.

The following extract will perhaps help to suggest the necessary characters and scenery required:—

"Can you keep the door?" cried the Queen to Catherine Douglas, "the door, if only for one moment." Catherine Douglas looked at the empty staples, and an inspiration flashed upon her. She cast one glance at the Queen and her maidens as they bent over the trap. Then she rushed towards the door, just as the footsteps came dashing up the stair, thrust her bare arm in the bolt's place—thrust it through the empty staples of the door. The bolt was only of flesh and bone, but it held long enough for its purpose to be accomplished. There was a push, a shriek, and a

horrid sound of snapping bone and tearing muscle, but as the brave girl fell back and dropped upon the ground, she could see before she fainted that the plank was smooth, the straw that carpeted the floor strewn over it, and the Queen with her ladies standing at some distance from it. In poured the armed men, Sir Robert Græme in front, and behind him a swarm of dark faces that crowded round the door and melted into the darkness of the passage behind. Through the hall they rushed, seeking high and low, thrusting through the arras with their swords, and hurling to the ground the ladies that opposed them. But no King was to be found. (From the Assassination of James I., King of Scotland, at the Monastery of the Black Friars of Perth, February 20, 1437.)

No prettier or simpler series of tableaux could be arranged than those suggested by Maude Goodman's beautiful pictures, of which the most popular are—

The Peacemaker.

Scene.—An old-fashioned garden.

The wife's heart is full of anger and bitterness against her young husband, who is standing with bowed head at some little distance from her, while her sister acts as peacemaker.

When the Heart is Young.

Scene.—An elegantly furnished drawing-room.

A young and beautiful girl is seated at a piano listening to the tender words of love that are being poured into her ear by a brave young gallant standing at her side. Her younger brothers and sisters are at play in the same room.

'Twixt Love and Duty.

Scene.—Exterior of a country mansion.

A young girl gazing back wistfully at the home she is leaving for the lover who is standing by her side, and whose hand she is holding lovingly in one of her own,

CHAPTER XIX

The Art Exhibition

ONE of the most ingenious and novel entertainments ever invented, and one that has only become popular within the last two or three years, is a "take in" known as "the art exhibition." It has been introduced with great success at several charity bazaars. The following examples are taken from a catalogue of a collection which proved a great attraction at a bazaar held in the East of London a short time ago. A small charge was made, and the visitors to the exhibition were each handed a printed catalogue, containing apparently the names of a collection of pictures, each duly numbered and the name of the artist appended. A little ingenuity will suggest many others of similar sort.

EXHIBITION OF THE WORKS OF LIVING ARTISTS

CATALOGUE

PART I

WORKS OF ART

- 1 Horse Fair After Rosa Bonheur.
2. A Brush with a Cutter off Deal .. Carpenter.
3. Caught in a Squall off Yarmouth. Fisher.
4. The Last of Poor Dog Tray Barker.
5. "He will return, I know he will"

Lent by the Trustees of the Parish

6. The Midnight Hour..... C. Lock.
7. Heroes of Waterloo Schumacher.
8. True to the Core C. Odling.

9. "Spring, Spring, Beautiful Spring" Mayne.
10. "Tears, Idle Tears" Strong.
11. The Dripping Well T. Inman.
12. Family Jars Potter.
13. Never Too Late to Mend..... S. Tich.
14. Past Healing Kobler.
15. The First Sorrow Smalchild.
16. Saved S. Kinflint.
17. Lost.....
18. First Love Sweet.
19. The Death of the Camel After Goodall.
20. His First Cigar A. Young.
21. A Good Fellow Gone M. I. Slade.
22. Our Churchwardens Screw.
23. Portraits of the Reigning
Sovereigns of Europe G. P. O.

Instead of the expected works of art, the visitor finds himself confronted by a number of shelves on which are a miscellaneous collection of articles, each bearing a numbered ticket. In puzzled dismay he turns to his catalogue, and after some little time discovers that the numbers attached to the articles on view correspond with those on his catalogue. No. 1, "Horse Fair" (fare) is represented after a realistic fashion by a handful of oats and a wisp of hay. No. 2, which he expected to find a spirited marine sketch, is in reality only a tooth-brush lying beside a jack-plane; while the supposed companion picture, "Caught in a Squall off Yarmouth," is represented by a red herring. No. 4, "The Last of Poor Dog Tray," is a sausage. No. 5, "He will return, I know he will," presumably the agonised cry of a forsaken maiden, is in reality a poor-rate collector's paper, marked "Fifth application." No. 6 is represented by a numbered ticket only, with no object attached to it. The exhibitor explains that the "Midnight Hour" has not yet arrived, but that any gentleman who likes to wait till it does (which will be at twelve o'clock punctually) is very welcome to do so. The "Heroes of Waterloo,"

Wellington and Blucher—No. 7—are represented by a couple of the boots known by those distinguished names. No. 8, "True to the Core," is a rosy-cheeked apple. No. 9 is a coil of watch-spring. No. 10, "Tears, Idle Tears," on which the exhibitor feelingly expatiates as a noble example of the imaginative in art, is—an onion ! "The Dripping Well," No. 11, proves to be of the description more usually known as a dripping-pan. "Family Jars," by Potter, is found to consist of a pickle-jar and jam-pot. No. 13, "Never Too Late to Mend," is a boot patched all over ; while No. 14, "Past Healing," is its fellow, too far gone to admit of like renovation. "The First Sorrow" is a broken doll. "Saved" is a money-box, containing two-pence-halfpenny, mostly in farthings. The next is a vacant space, over which the exhibitor passes with the casual remark, "No. 17, as you will observe, is unfortunately lost." No. 18, "First Love," is a piece of toffy. No. 19, "The Death of the Camel," is a straw, labelled "The last," and the exhibitor explains that this is the identical straw that broke the camel's back. "His First Cigar" is a mild Havannah of brown paper. "A Good Fellow Gone" is suggested rather than represented by an odd glove. "Our Churchwardens" are a pair of long clay pipes. No. 23, "Portraits of the Reigning Sovereigns of Europe," are represented by a few British and foreign stamps.

CHAPTER XX

Forfeits

A GREAT number of games depend chiefly for their fun on the redemption of forfeits. The forfeits are usually redeemed, or cried, as it is called, as follows: One of the players, who must have some considerable knowledge of forfeits, is blindfolded and told to kneel at the feet of one of the other players or leader of the game. The leader then holds up each forfeited article in turn, saying, "Here's a thing, and a very pretty thing, what is to be done by the owner of this very pretty thing?" The player who is kneeling inquires whether the owner is a lady or a gentleman, and then declares what the penalty is to be. The following selection are amongst the most popular, but it is really surprising what a number of people there are who, when their forfeits are cried, have not the smallest conception what they have to do.

1. *Kiss your shadow on the wall.*

2. *Place three chairs in a row, take off your shoes and jump over them.* The reader will have in all probability surmised that the shoes and *not* the chairs have to be jumped over.

3. *Leave the room with two legs, and come in with six.* This seemingly impossible task is absurdly simple. All the victim has to do is to go out of the room and return with a chair.

4. *Kiss the lady you love best without any one knowing anything about it.* This forfeit is usually a great favourite with the gentlemen of the party. The victim can either take it literally or can evade it by kissing each lady in turn, the favourite thus being included.

5. *Blow out a candle blindfolded.* A lighted candle having been placed upon a chair or table, the victim is blindfolded and told to step back three paces and turn round twice. He is then told to advance three steps and blow out the candle.

6. *Repeat a verse of poetry and count the words.* The victim is allowed to choose any verse of poetry or favourite nursery rhyme that may happen to occur to him, numbering each word thus :—

Jack (1) and (2) Jill (3) went (4) up (5) the (6) hill (7) to (8) fetch (9) a (10) pail (11) of (12) water (13).

Jack (14) fell (15) down (16) and (17) broke (18) his (19) crown (20) and (21) Jill (22) came (23) tumbling (24) after (25).

7. *To guess blindfolded who gives you a spoonful of water.*

8. *To guess blindfolded who slaps the palm of your hand.*

In order that this painful operation may be performed upon him, the victim must be first of all blindfolded, and must then kneel down, placing one of his hands behind his back with the palm outwards. One of the players creeps towards him, and when the victim least expects it inflicts a hearty slap on the exposed palm.

9. *To walk a tight rope.* A chair having been placed at the opposite side of the room, the victim is given a stick and umbrella and told to lean down so that his forehead touches his hands. He is then told to close his eyes and turn round rapidly three times, then to open his eyes and walk straight to the chair.

10. *To keep on yawning until you can make somebody else yawn.*

11. *To smile at all the other players in turn.*

12. *Bite an apple.* The apple is first of all suspended from the chandelier to about the height of the victim's mouth ; he is then told to place his hands behind his back and bite a piece out of the apple—if he can.

13. *To bite an inch off the poker.* All the victim has to do is to hold the poker about an inch from his face and make a bite at it.

14. *Bow to the prettiest, kneel to the wittiest, and kiss the one you love best.*

15. *To perform the Egotist.* The victim must propose his own health in a flowery speech, and sing the musical honours as a solo.

16. *To spell Constantinople.* If the victim knows this trick his task will be comparatively easy. If not, he will probably be a suitable inmate for a lunatic asylum within five minutes. Fearing that some trick is about to be practised upon him, he begins slowly and thoughtfully to spell "C-o-n-s-t-a-n-t-i-." When he gets as far as "i," he is suddenly stopped by all the other players shouting out "No." Thinking he has made a mistake, he commences again, and as before, directly he reaches "i," the cry of "No" is raised. Unless he is specially sharp, his "supposed" mistakes make him feel so nervous that he may spell the word twenty times before discovering the trick which is being practised upon him.

17. *Laugh in one corner, cry in another, dance in another, and sing in another.*

18. *Hobson's choice.* One of the players places a cork in the fire until one end is burnt black. The victim is then blindfolded and asked which part of his face he prefers. Not knowing the trick, he will probably answer his nose or his forehead. The burnt cork is then drawn three times across the part of his face mentioned. When this has been done he is unblindfolded and led to a looking-glass.

19. *Draw a clock-face.* The victim is blindfolded and is given a piece of paper and a pencil and told to draw a circle, and to insert the Roman numerals in the order they follow on the face of a watch or clock.

20. *Stand on one leg until you have counted a million.*

21. *Kiss a candlestick.* The victim is given a candle, which he hands to one of the ladies present, and asking her to hold it for a moment, kisses her.

22. *To put one hand where the other cannot touch it.* This forfeit is performed by grasping the right elbow by the left hand.

23. *To sit upon the fire.* This is performed by writing "the fire" on a slip of paper and sitting on it.

24. *To ask a question that cannot be answered in the negative.* If the victim has never heard of this trick, he will be exceedingly puzzled as to what question to ask. The mystic question is, "What does y-e-s spell?"

25. *To kiss a book inside and outside without opening it.* Having been given a book, the player, if he is acquainted with the trick, calmly walks out of the room, kisses the book, comes back, and after kissing it again, places it upon the table.

26. *To take one of the other players upstairs and bring him down upon a feather.* The heaviest person in the room is generally selected as the person to be taken upstairs. The apparent difficulty of bringing him "down upon a feather" is solved by bringing him a small feather covered with down.

27. *The three questions.* The victim is sent out of the room, and during his absence three questions are fixed upon by the company to which he must reply "yes" or "no," without in the least knowing what the questions are.

28. *To make your will.* The victim is blindfolded and is asked in succession, "Who will you leave *this* to, and *this*, and *this*?" He is, of course, quite ignorant as to the value of the gifts he is leaving behind. The first is his heart, the second his tongue, and the third a grimace.

29. *To imitate a donkey.*

30. *The German band.* This forfeit is generally given to three or four players. Each one has assigned to him some musical instrument which he must imitate as well as possible both in action and sound.

31. *To shake a sixpence off the forehead.* The victim is first of all blindfolded. One of the players then wets a sixpence and presses it firmly against the victim's forehead. He then withdraws his thumb, at the same time, but without the victim's knowledge, bringing away the coin. The latter still thinks he feels the coin sticking to

his forehead, and shakes his head repeatedly, until by the laughter of the other players he guesses the trick that is being practised upon him.

32. *To eat a string rabbit fashion.* The victim is given a yard of string, and told to eat it rabbit fashion, which means that he must draw it into his mouth without touching it with his hands.

33. *The journey to Rome.* The victim goes to each player in turn and says, " I am about to start on a journey to Rome. Have you anything to send to his Holiness the Pope ? " One player will perhaps give him a boot, another a clock, a third a photo frame, and another a trinket of some sort. All these articles the victim must carry out of the room, and afterwards return them to their respective owners without making a single mistake as to whom the articles belong.

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